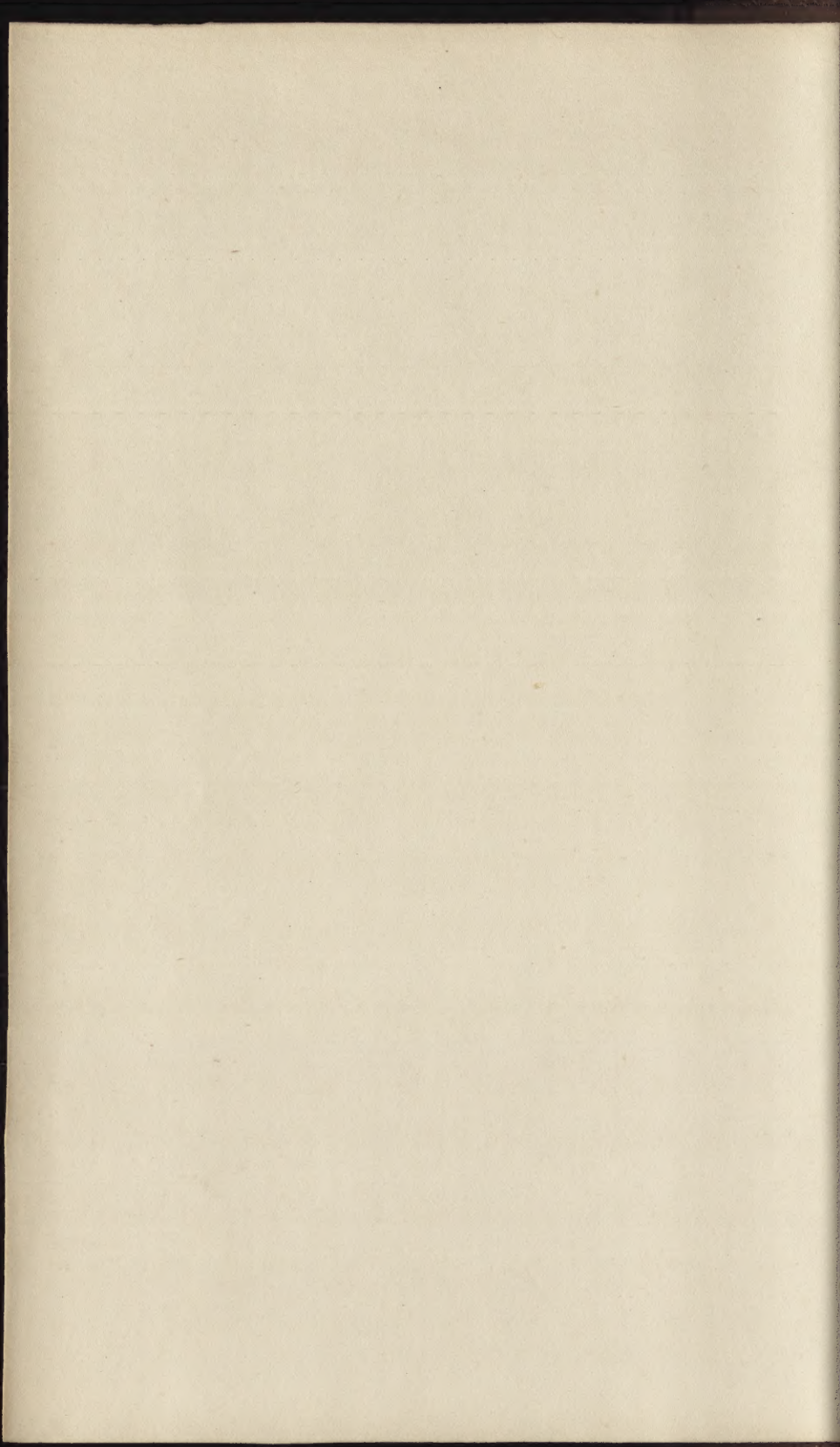
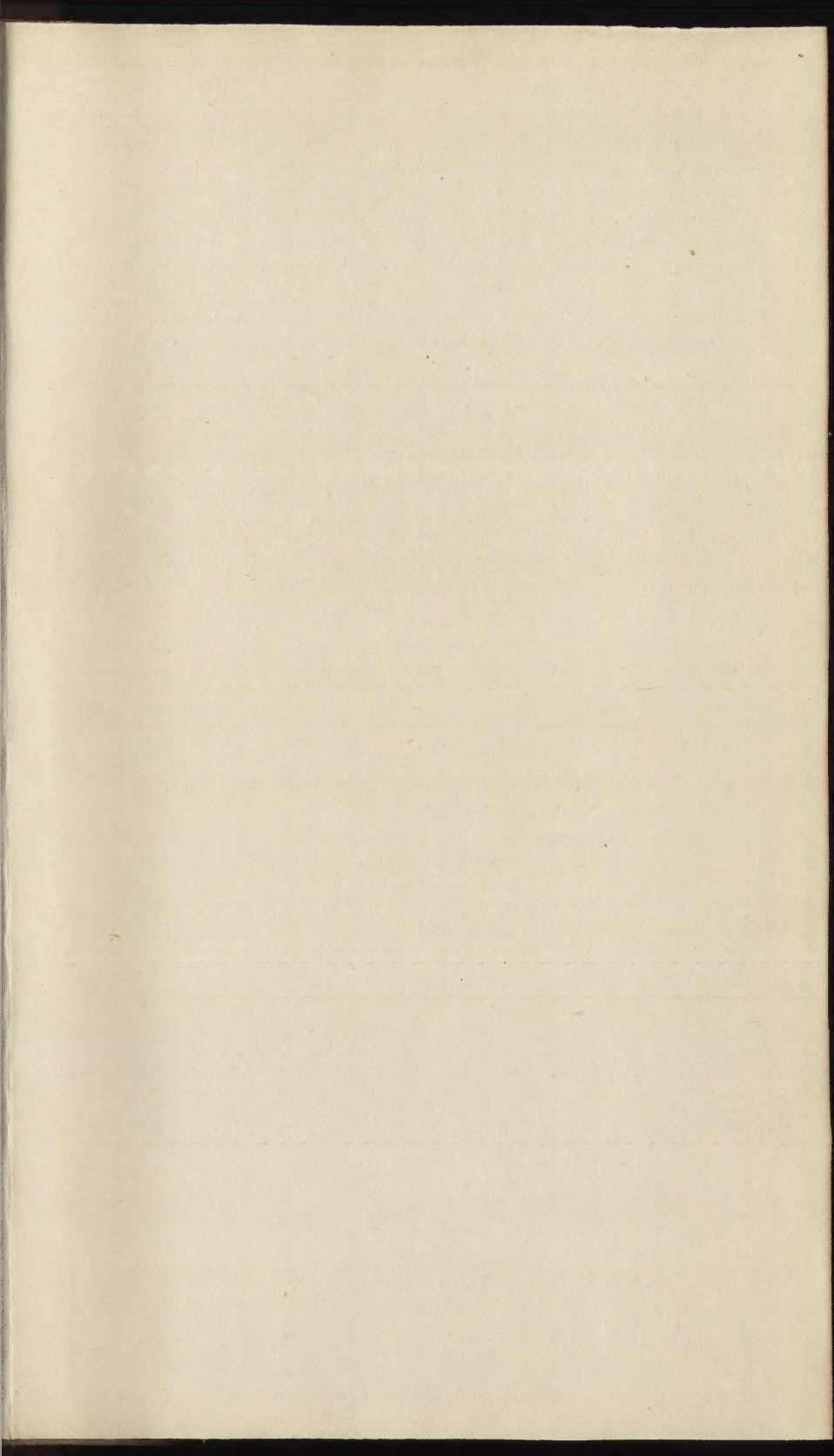
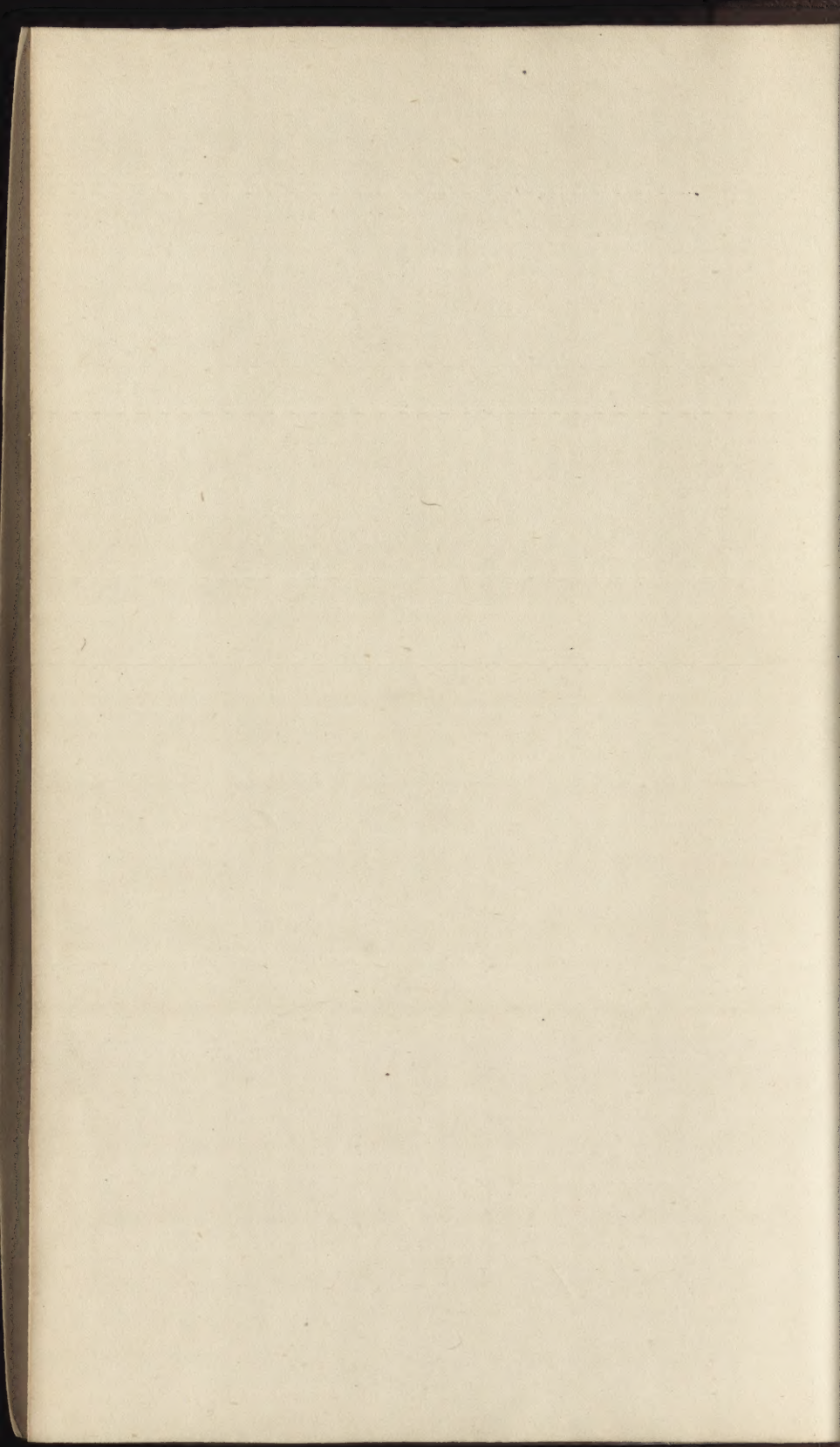


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61

CATALOGUE
AND
DESCRIPTION
OF THE
Historical & Architectural Drawings,
PORTRAITS, & LANDSCAPES,
IN
WATER COLOUR, MINIATURE, AND CHALK,
OF
MR. ISABEY.

This Collection, which belongs to the Artist himself, contains many Pictures which have not appeared in France since the Year 1815.

The Paintings not mentioned in the Catalogue are not at the disposal of the Artist.

References to the Engravings and Lithography are to be found at the end of the Catalogue.

THIS EXHIBITION
WILL CLOSE AT THE END OF JUNE.

Those who may be desirous of purchasing any of Mr. Isabey's works, are requested to refer to him for information concerning the prices.

1816

EXHIBITION.

Nº. 1.

THE CONGRESS OF VIENNA.

(A drawing in Sepia.)

The period chosen for the Picture is that when the Ministers are speaking among themselves after the Conference. Twenty-one Plenipotentiaries, and two Secretaries, are represented, namely:

Alberg, (the Duke of)

Castlereagh, (Viscount)

Cathcart, (Lord Viscount)

Clancarty, (Earl)

Dupin, (The Count of la Tour)

Hardenberg, (Prince of)

Humboldt, (Baron of)
Labrador, (Chevalier Gomés)
Lobo, (Count of)
Loewenhielm, (Count of)
Metternich, (Prince of)
Noailles, (Count of)
Nesselrode, (Count of)
Palmela, (Count of)
Raffoumoffski, (Prince of)
Stackelberg, (Count of)
Stewart, (General Lord)
Saldana, (Mr.)
Talleyrand, (Prince of)
Wellington, (Duke of)
Wessenberg, (Baron of)

Chevalier Gentz, } Secretaries of the pro-
M. Vacken, } tocol.

The conference was held in the great council chamber in the apartments of Prince Kaunitz. His bust is on the right of the picture. In the centre is the full length portrait of the Emperor of Austria, Francis the II^d. In the back-ground is the portrait of Maria Theresa.

The vignette which surrounds the picture is

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composed of medals from the heads of the eight Allied Sovereigns.

Beneath are the arms of the eight contracting parties. On the right and left are the arms and the names (in alphabetical order), of the Ministers and Secretaries.

(See the fac-simile which is taken from the picture.)

The engraving of this picture is to be had of all the principal printsellers in London.

N^o. 2.STAIR-CASE OF THE MUSEUM
AT PARIS.

(In water-colour.)

The figures in this picture are not portraits. It represents the entrance into the exhibition-room of modern Artists. The windows at the end look towards the Louvre.

The picture is painted on copper, prepared by M. Isabey, which gives to this style of painting the effect of ivory, with regard to its *finish*, and that of oils, with respect to vigour and solidity.

N^o. 3.

THE BOAT OF ISABEY.

(A drawing with the stump.)

This drawing, which was executed in 1802, represents the artist, his wife and children.

N^o. 4.THE FIRST CONSUL BONAPARTE
AT ROUEN.

(A drawing in Bistre.)

The First Consul on visiting the manufactory of Messrs. Sevenes, caused the head workman to be presented to him, who was ninety years old, and granted him a pension of 1200 francs.

He is surrounded by the Ministers of the interior and marine, a general of his guard, the prefect and mayor of the town.

On the right of the picture is Mde. Bonaparte, to whom Mr. Sevenes is exhibiting the productions of the manufactory. Near her is a lady belonging to the palace, the grand

5.

almoner, and some generals. The aid-de-camps and principal inhabitants of the city are a little further off.

(See the fac-simile taken from the picture.)

N^o. 5.

NAPOLEON,

In the dress he wore at his marriage.

N^o. 6.

MARIA LOUISA,

In the dress she wore at her marriage.

N^o. 7.

THE PARADE,

Or review of the guard in the court of the Tuileries by the First Consul Bonaparte.

The time selected for this picture is that of the defiling of the cavalry commanded by the Generals Lanes, Bessiere, Cafarelli, and Eugene Beauharnois.

68

6.

In the centre is the First Consul, on his right hand the minister of war. The generals in chief and the aid-de-camps complete the group.

On the right of the picture, are the generals of artillery and infantry, and the commissaries of war, who, after having filed off, join the centre.

(See the fac-simile.)

On the left is the Tuileries. In the back ground the houses of the quartier St. Honoré. In the centre are the poplars, which have been cut down subsequently.

(The horses in this picture, are drawn by Charles Vernet).*

N^o. 8.

A DRAWING A L'ESTOMPE.

Portrait of Madame la Marquise D***.

* The engraving from this painting is nearly finished. It is of the same size as that of the Congress. Those persons who wish to become purchasers are requested to apply to Mr. Isabey for information respecting the progress and price of the work.

N^o. 9.

A DRAWING A L'ESTOMPE.

Doctor Duchanois, Physician at Paris.

N^o. 10.

A DRAWING A L'ESTOMPE.

M. Barbier, Historical Painter at Paris,
formerly an officer of Hussars.

N^o. 11.

A SKETCH IN SEPIA.

Portrait of Louis the XVIIIth.

N^o. 12.

A sketch in Sepia of the drawing represent-
ing the First Consul at Rouen (See No. 4).

N^o. 13.

A DRAWING IN SEPIA.

Bust of Napoleon in his coronation dress.

N^o. 14.

Portrait of the King of Rome, in water co-
lours, fifteen days after his birth.

N^o. 15.

The King of Rome, aged nine months, in water colours.

N^o. 16.

A sketch of Madame Bonaparte, in water colours.

N^o. 17.

A DRAWING A L'ESTOMPE.

The Empress Josephine at Malmaison.

N^o. 18.

A DRAWING A L'ESTOMPE.

The Emperor Napoleon walking in the gardens of St. Cloud in the dress of the infantry of the guards.

N^o. 19.

Portraits of the ministers plenipotentiary at the congress, drawn from life at Vienna, 1815.

N^o. 20.

The secretaries of the protocol at the congress of Vienna.

N^o. 21.

Portrait, in a medallion, of the eight Sovereigns of the allied powers at the congress of Vienna.

N^o. 22.

The Baroness de Stael Holstein, painted from the life in 1806.

N^o. 23.

Views in France.

N^o. 24.

Views from the environs of Paris.

N^o. 25.

Views in Switzerland.

N^o. 26.

Views in Austria.

N^o. 27.

Views in Savoy.

N^o. 28.

Views of the bay of Cherbourg.

N^o. 29.

A sketch, representing the birth of the King of Rome at the moment the Emperor brings him back to the Empress, after having shewn him to the family, and the dignitaries of the state. The picture was painted on ivory, of the same dimensions and is in the possession of the Archduchess of Parma, &c.

N^o. 30.

Louis the 18th, King of France.

N^o. 31.

A frame containing several portraits in water-colours.

N^o. 32.

The Emperor of Russia.

N^o. 33.

The Emperor of Austria.

N^o. 34.

The King of Prussia.

N^o. 35.

Prince Charles of Austria.

N^o. 36.

The Duke of Wellington.

N^o. 37.

Prince Eugene.

N^o. 38.

The Empress of Russia.

N^o. 39.

Maria-Louisa, Grand Duchess of Parma, &c.

N^o. 40.

M. Dubois, a celebrated surgeon of Paris.

Nº. 41.

The Empress Josephine

Nº. 42.

The Prince of Parma, painted at Vienna
in 1815.

Nº. 43.

View of the Bason of Cherburg when the
pier was demolished in the presence of the
Empress Maria Louisa, the minister of mari-
nes, the chief engineer, and the authorities of
the departments.

Nº. 44.

SKETCH FOR A SCENE.

The Christian Camp before Jerusalem (from
the 1st. Act of the Opera of Jerusalem delivered).

N^o. 45.

SKETCH FOR A SCENE.

A Moorish Arsenal (from the 3rd. Act of the Opera of Abencerrage.)

N^o. 46.

SKETCH FOR A SCENE.

The Dwelling of Jacob (from the 1st. act of the Ballet of the Prodigal Son.)

N^o. 47.

A frame containing several portraits for snuff boxes, &c.

N^o. 48.

Portrait of Madame Bonaparte, painted at Strasburg. She holds in her hand the letter which announces the battle of Austerlitz. Suspended round her neck is a medallion on which is the portrait of the General. In the distance is seen the Cathedral of Strasbourg.

Madame Bonaparte presented this snuff box

to her husband on his return from the campaign.

N^o. 49.

A snuff box belonging to Napoleon, on which there was a landscape. M. Isabey replaced it by a portrait in 1813.

N^o. 50.

Napoleon and the Empress Josephine, on a snuff box belonging to Mr Isabey.

N^o. 51.

Napoleon on enamell.

N^o. 52.

The late Murat.

N^o. 53.

Various portraits of Napoleon.

N^o. 54.

The prince of Parma.

N^o. 55.

Various Studies.

N^o. 56.

WATER COLOURS.

Country House of Madame de St. E***, at
Beauplant, near Paris.

N^o. 57.

WATER COLOURS.

A Chesnut-tree in the valley of Montmorency,
near Paris.

N^o. 58.

WATER COLOURS.

Studies of different trees.

N^o. 59.

Country seat of the Baron L***, at Draveil
in the road to Fontainebleau.

N^o. 60.

A STUDY IN WATER COLOURS.

A bridge in the park of Madame de L***,
near Paris.

N^o. 61.

WATER COLOURS.

Part of the Garden of the Princess de C***,
at Paris.

N^o. 62.

A MINIATURE.

Country House of the Baron de Corvisard,
physician to Napoleon.

N^o. 63.

Sketch of the Drawing of the Congress,
drawn at Vienna in 1815.

N^o. 64.

A fancy Sketch, designed by Isabey, for an
album.

N^o. 65.

Napoleon.

N^o. 66.

The late Murat.

N^o. 67.

Caricatures.

ENGRAVINGS,

COMPLETE WORK OF THE CORONATION OF NAPOLEON.

FROM DRAWINGS BY M. ISABEY.

The Vignettes by Messrs. PERCIER and FONTAINE.

N^o. 68.

The Ceremony of the Coronation of Napoleon, in forty one plates, engraved by various artists, representing the seven principal events of the ceremonies and fêtes on that occasion. Five are Portraits of the following Personages, namely:

N^o. 69.

The Pope in his ecclesiastical mantle.

N^o. 70.

Napoleon in grand costume.

N^o. 71.

Napoleon in the inferior costume.

Nº. 72.

The Empress Josephine in grand costume.

Nº. 73.

The Empress Josephine in the inferior costume.

Twenty-eight costumes of persons who officiated at the coronation ceremony. One introductory vignette, and two for the pictures. Only fifteen perfect copies of the work has been made. Mr. Isabey has in his possession three copies of this work, which are to be disposed of.

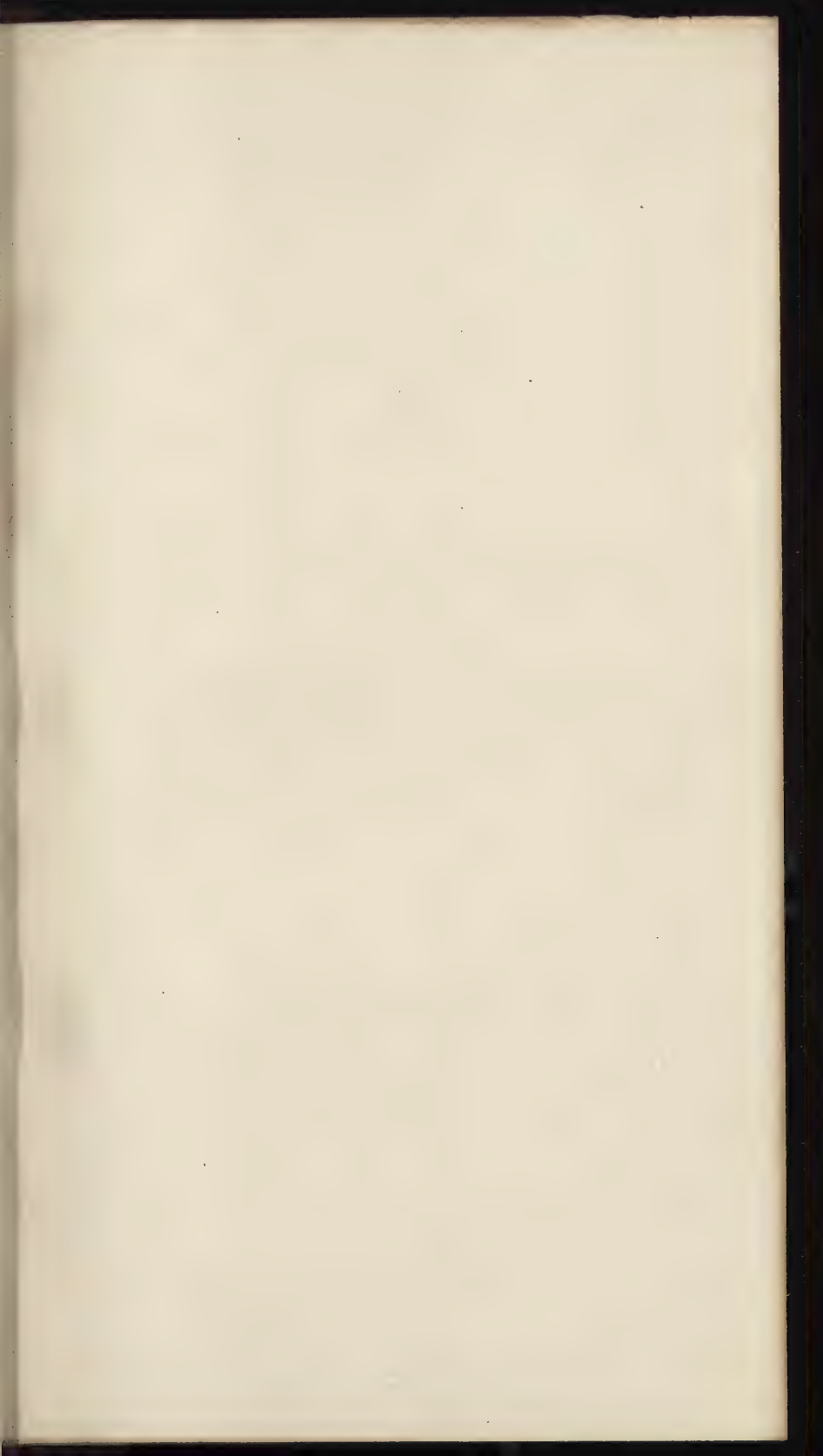
Nº. 74.

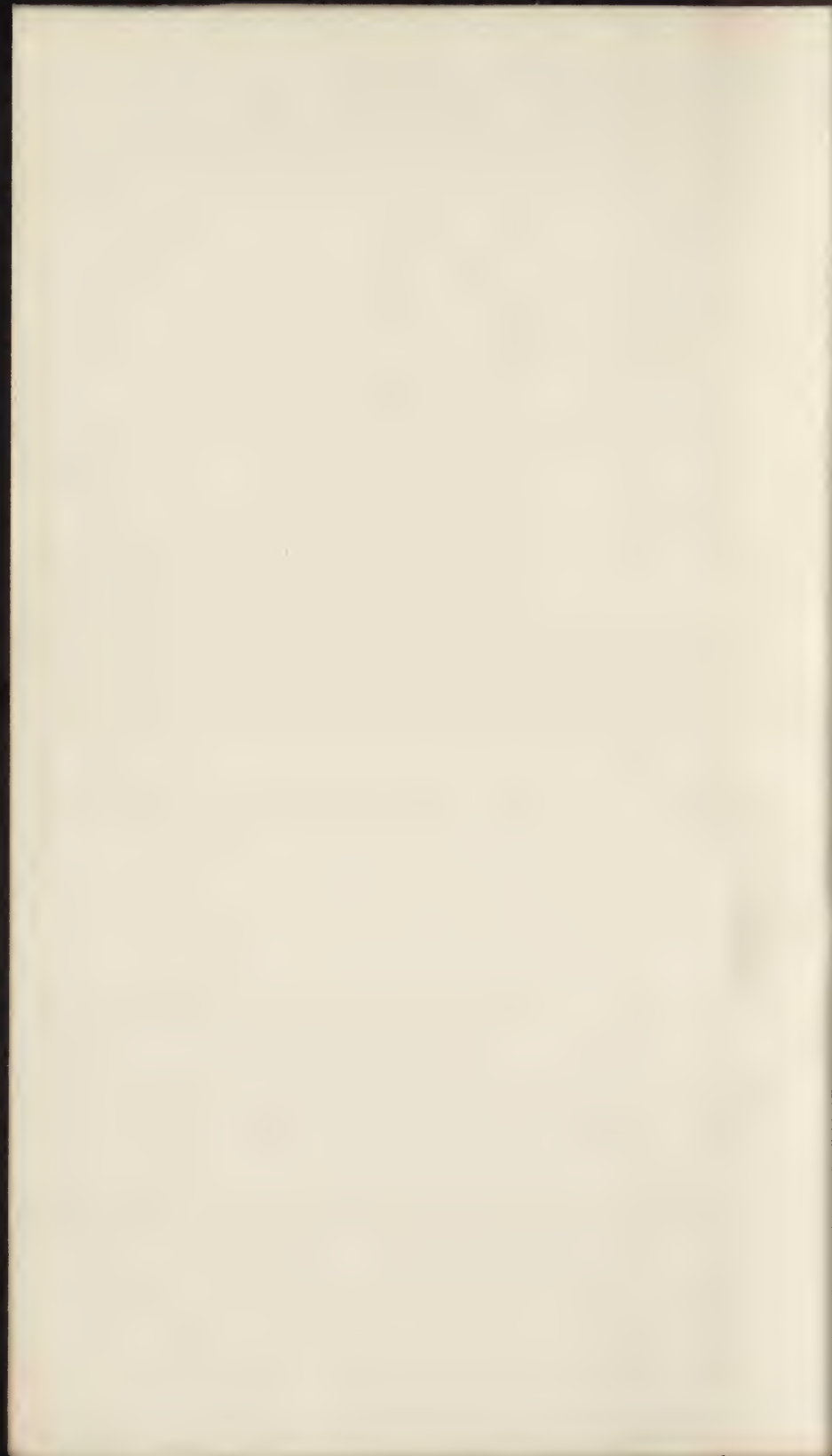
NAPOLEON AND MARIA LOUISA.

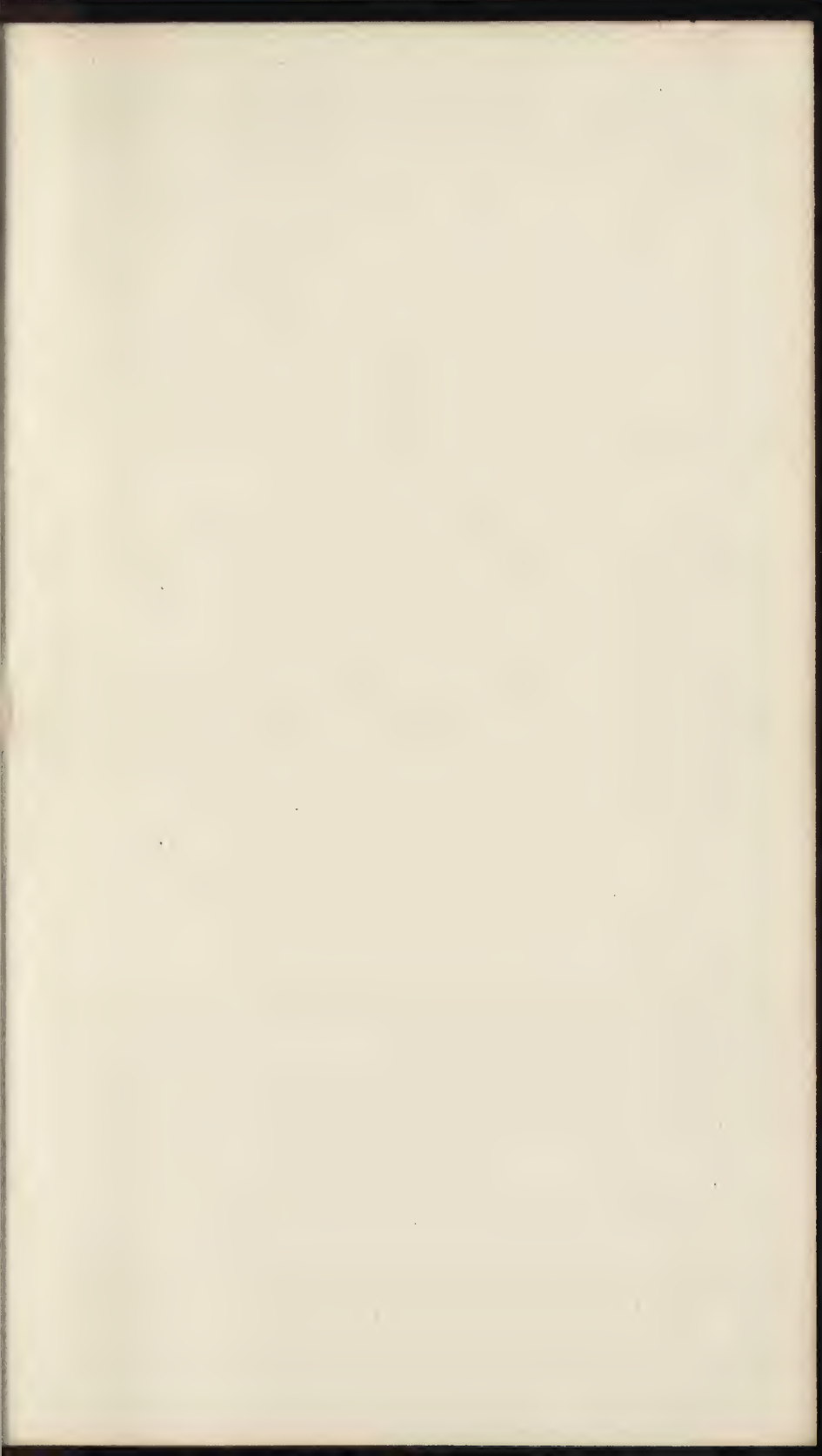
These two engravings have not been published. The plates are to be disposed of.

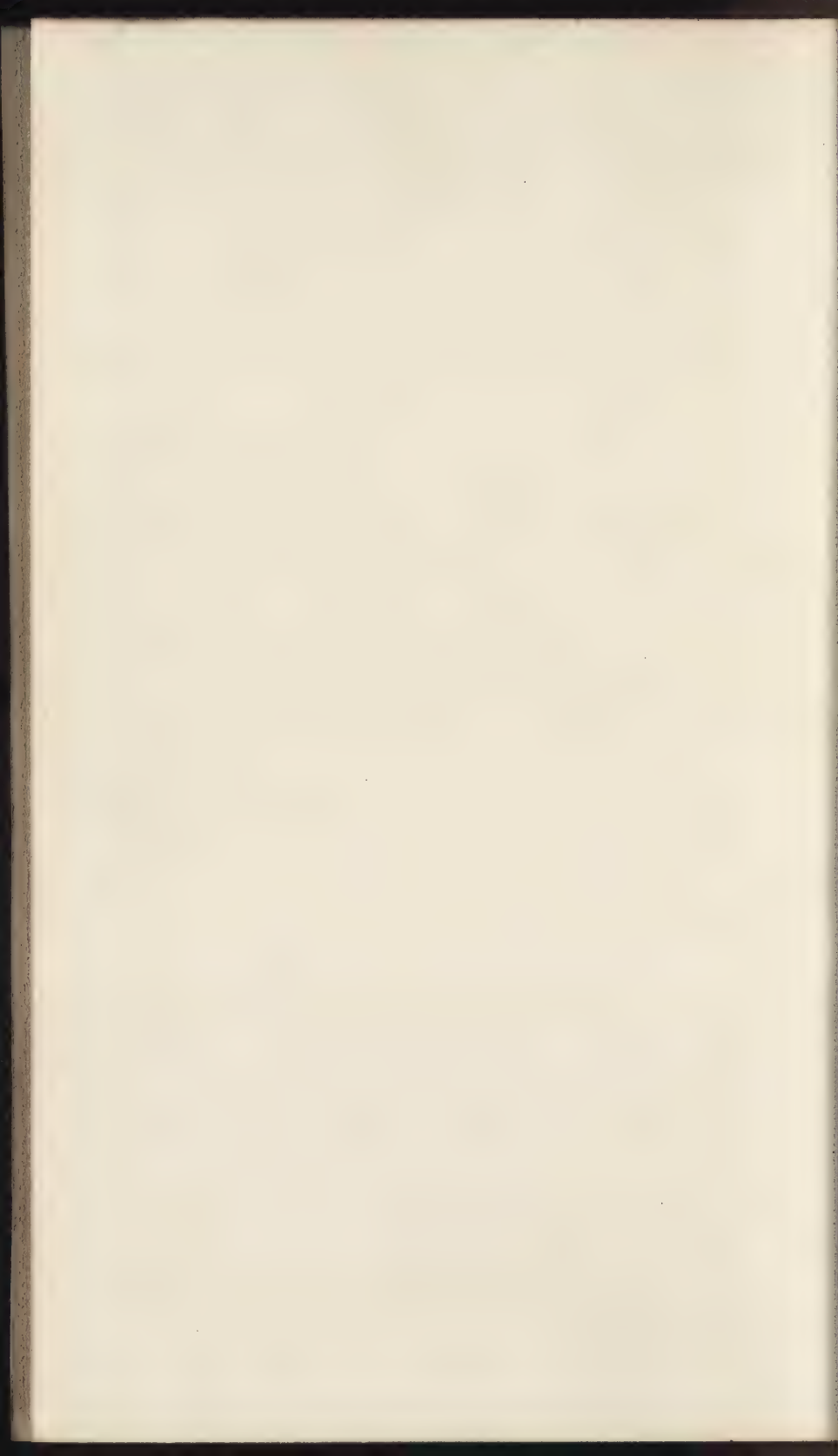
The engravings from the drawings of Mr. Isabey, and his lithographic specimens are to be had of Mr. Colnaghi's, Cockspur-street, and of all the principal Printsellers in London.

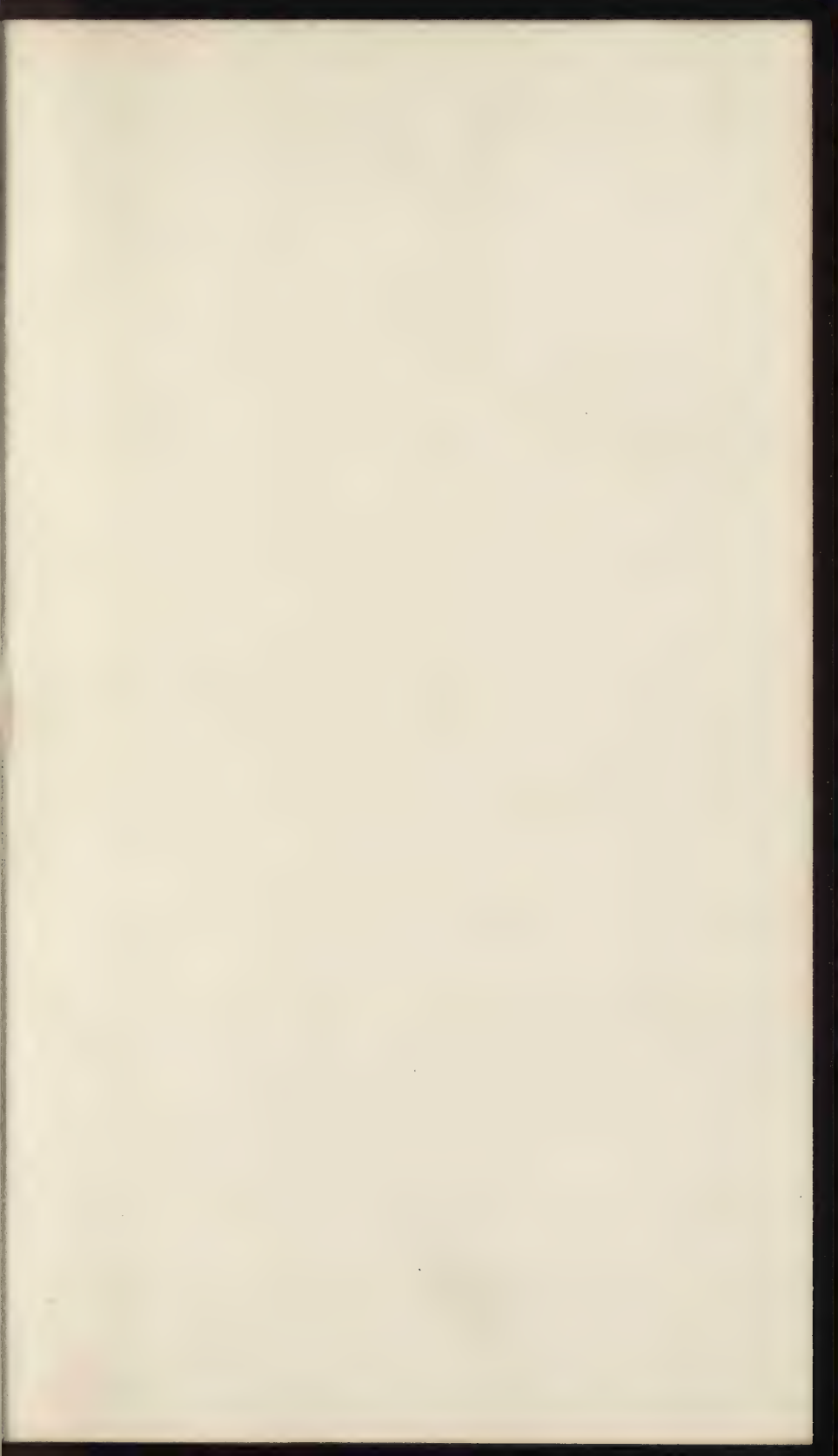
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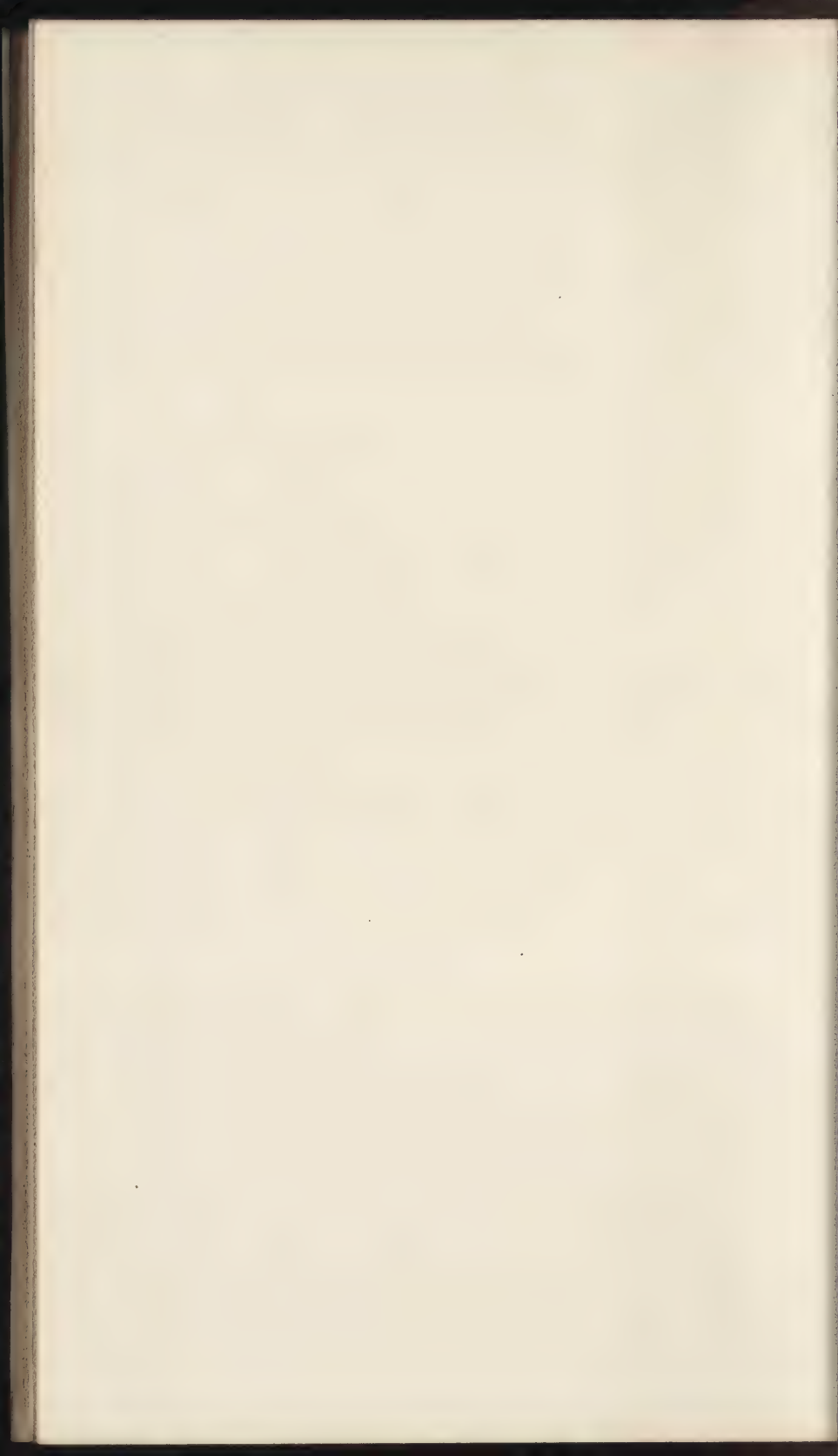




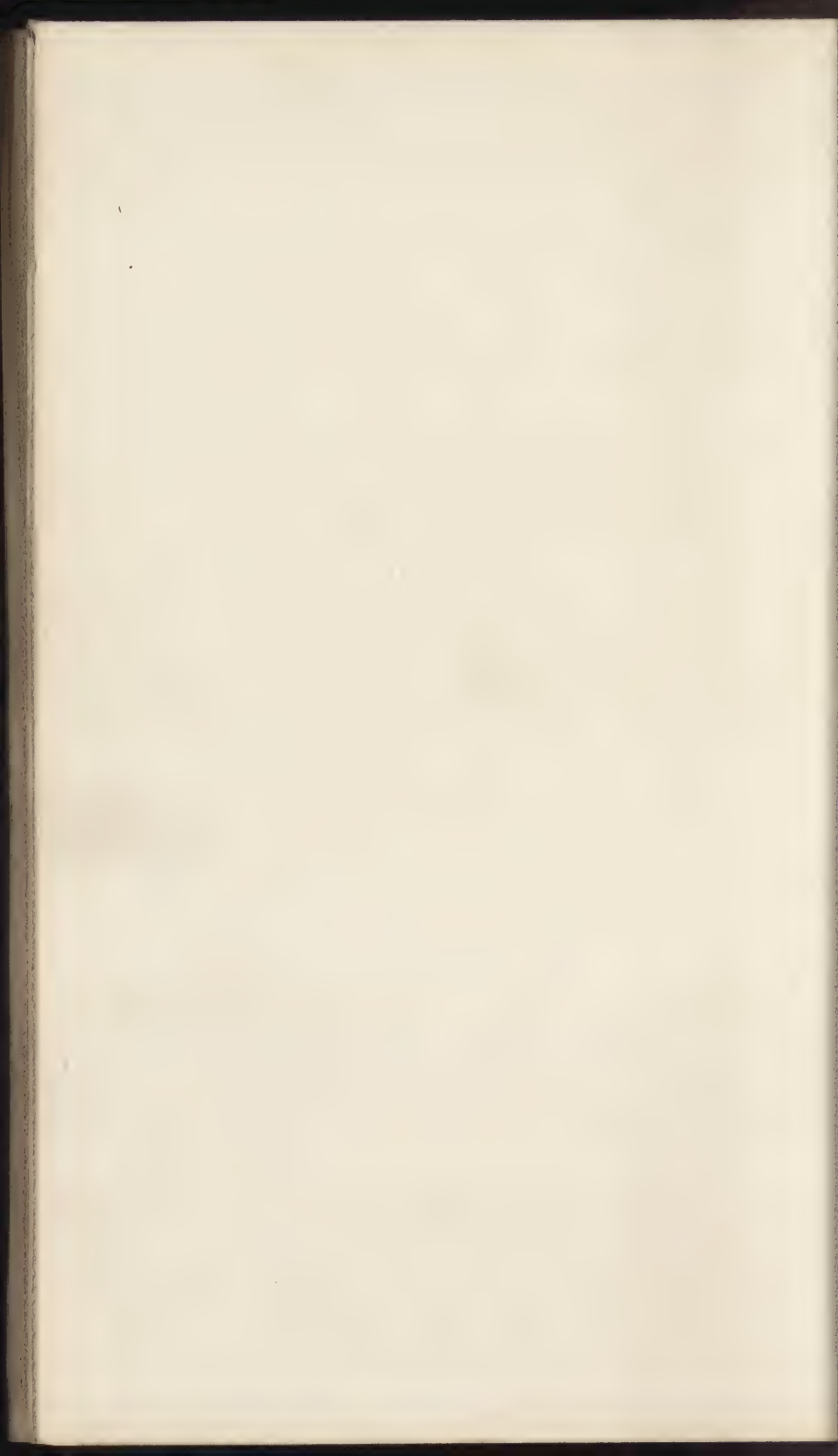


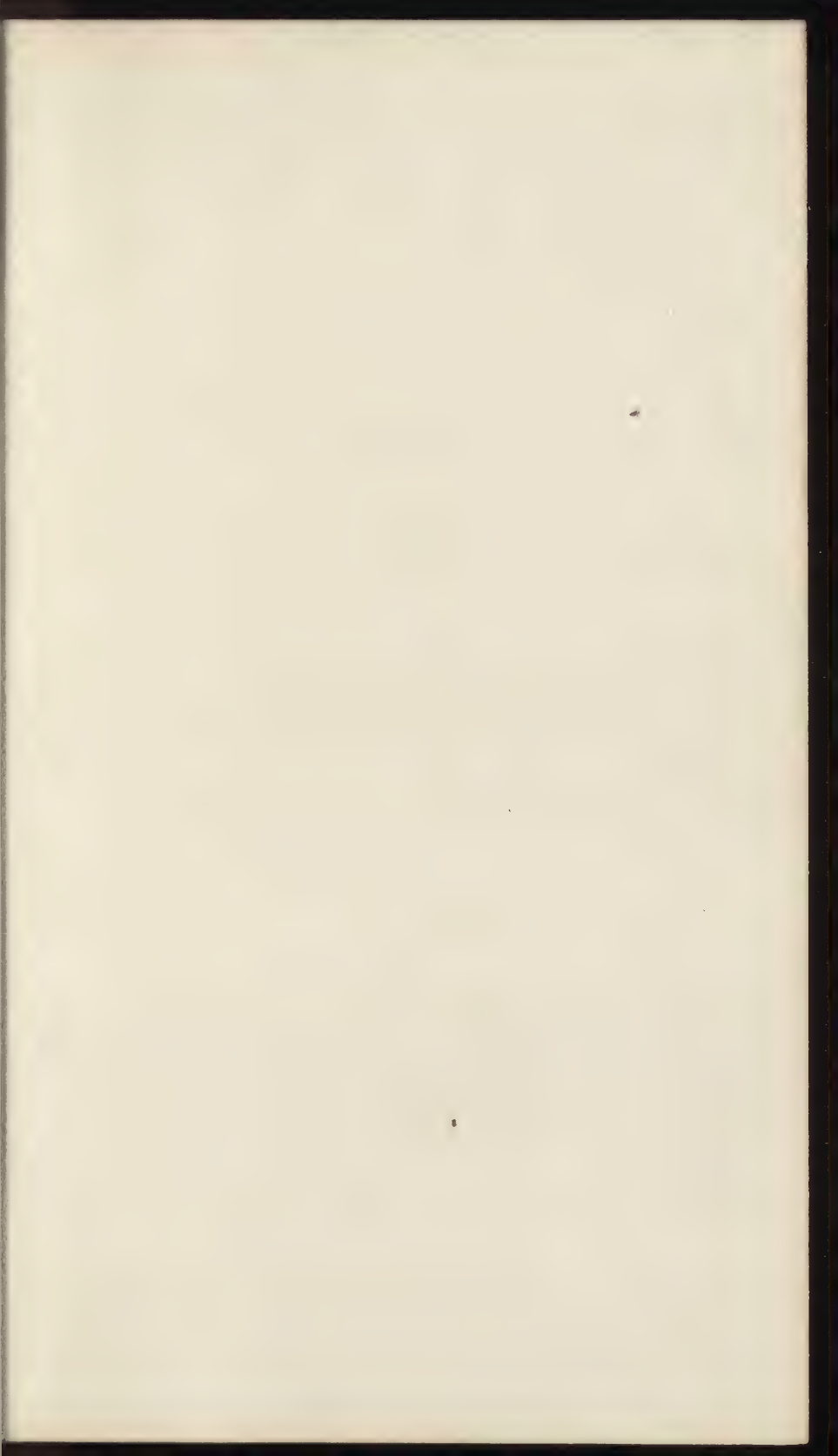


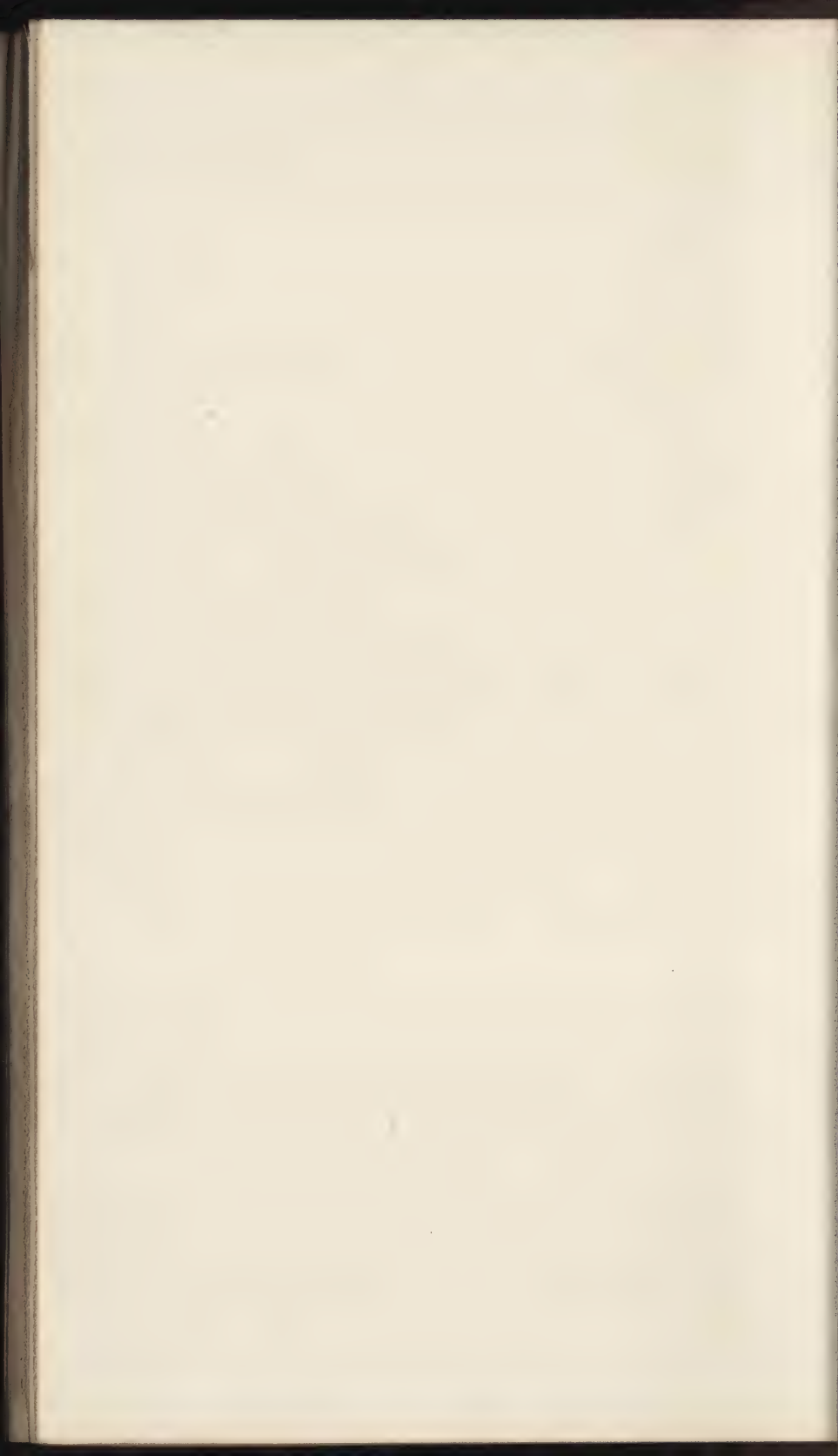


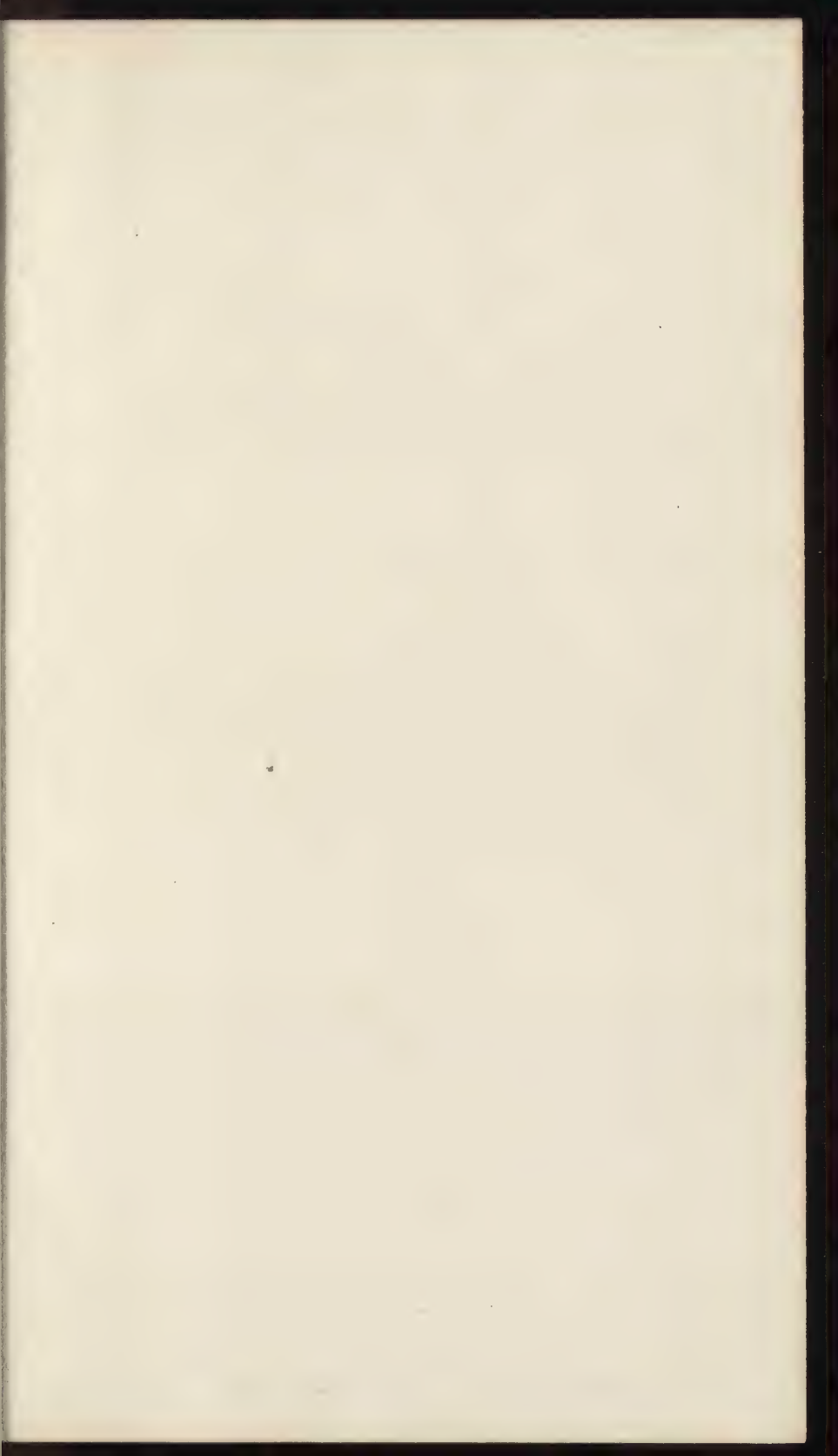


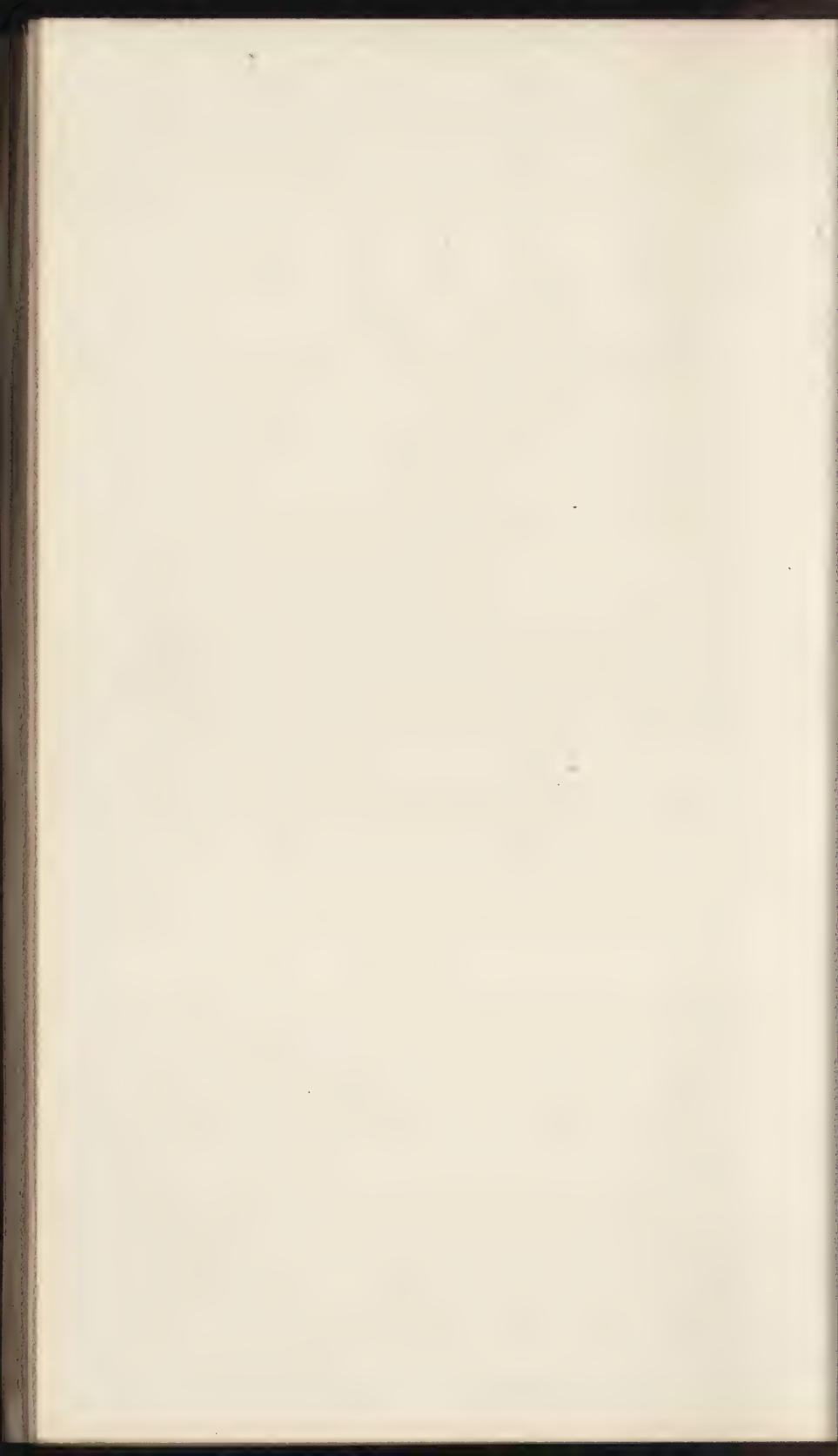




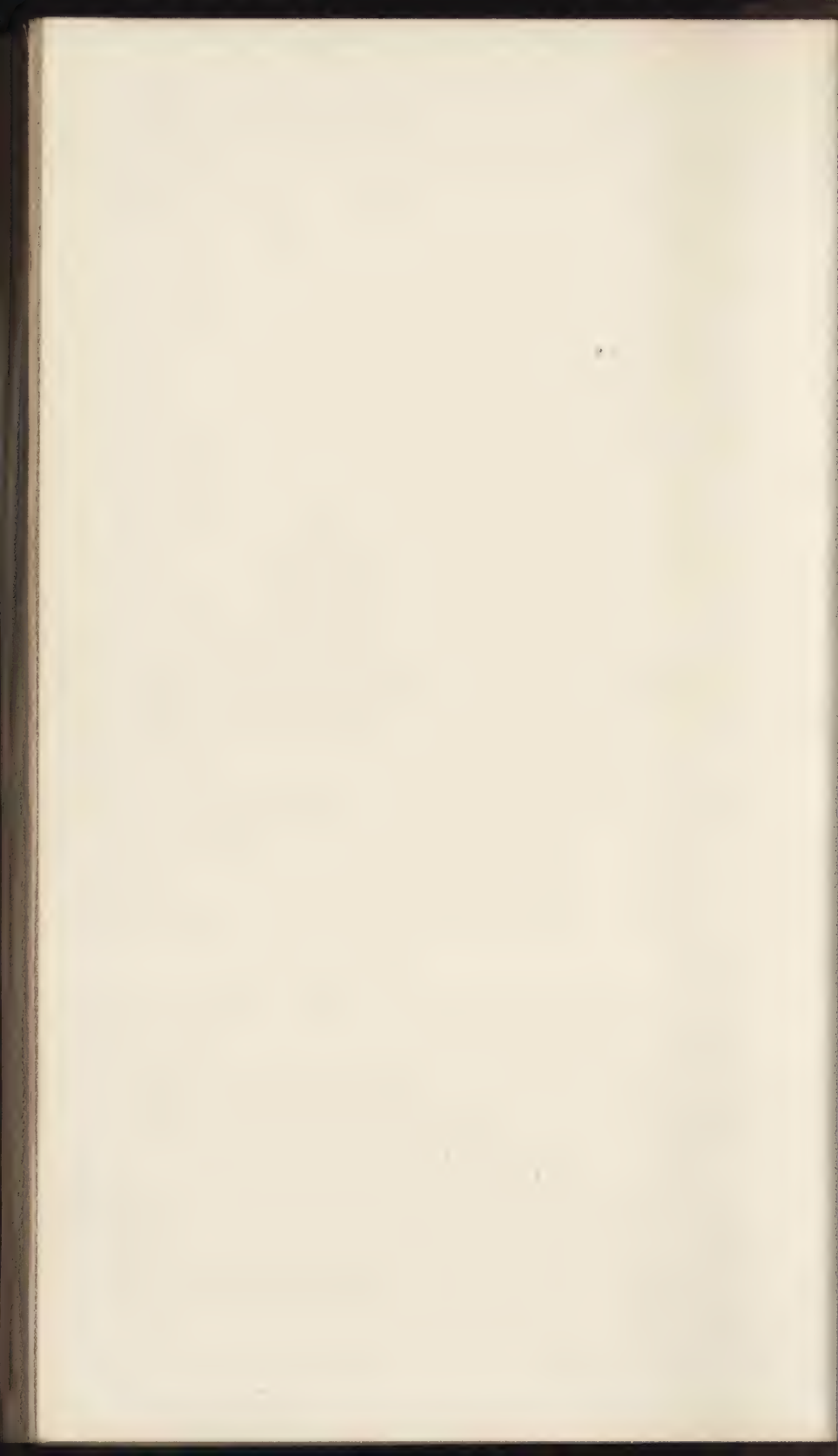


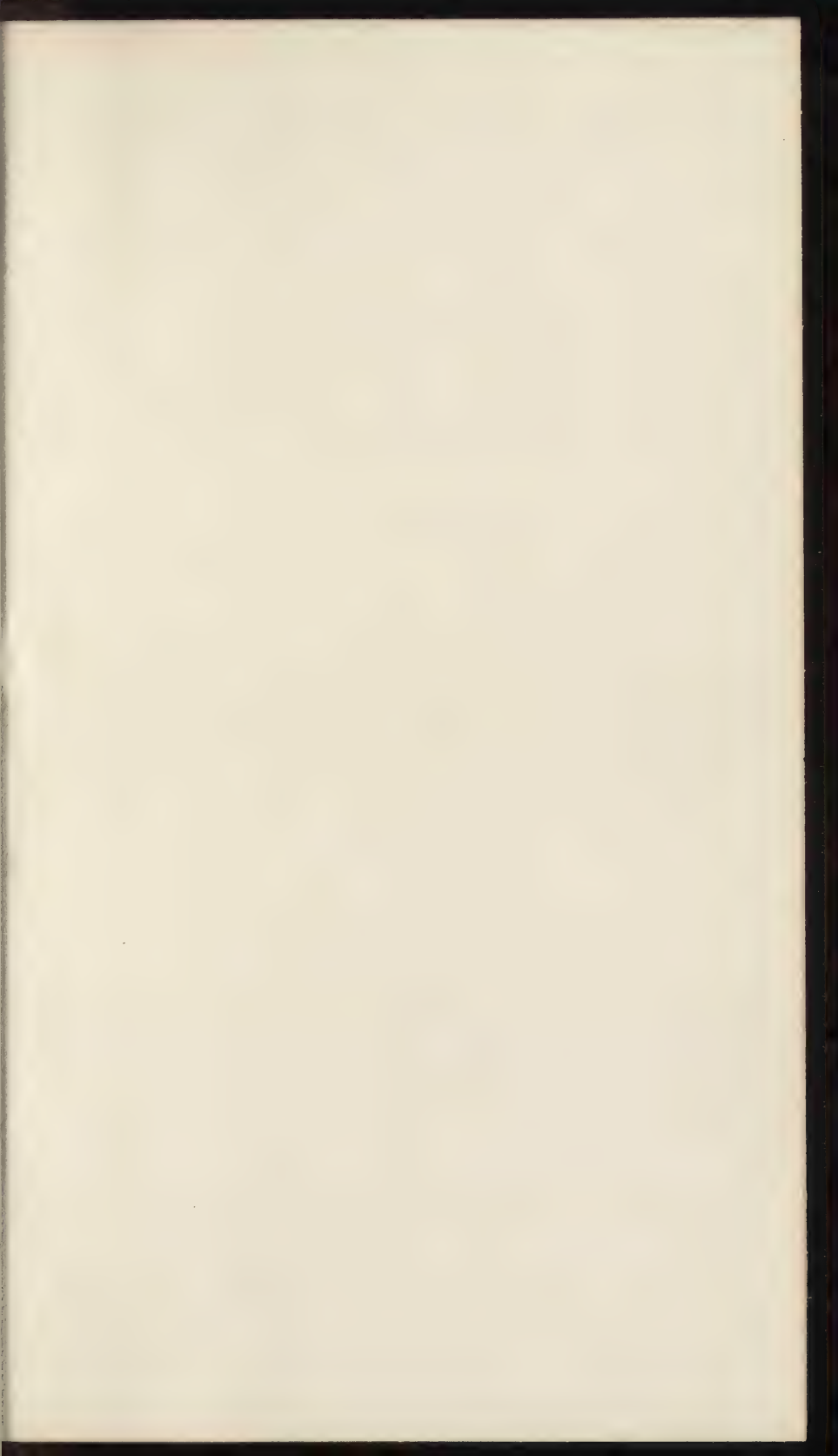


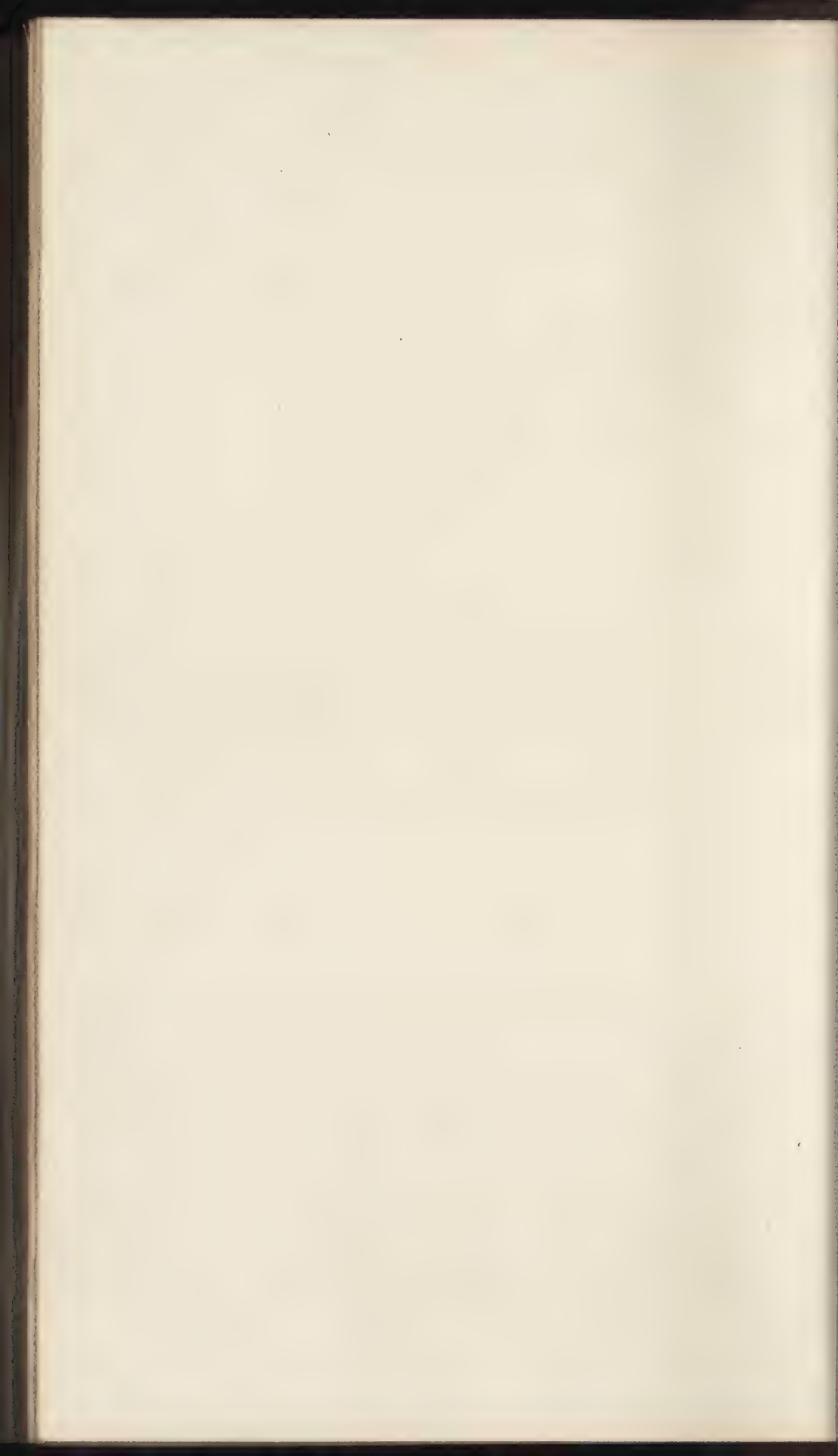






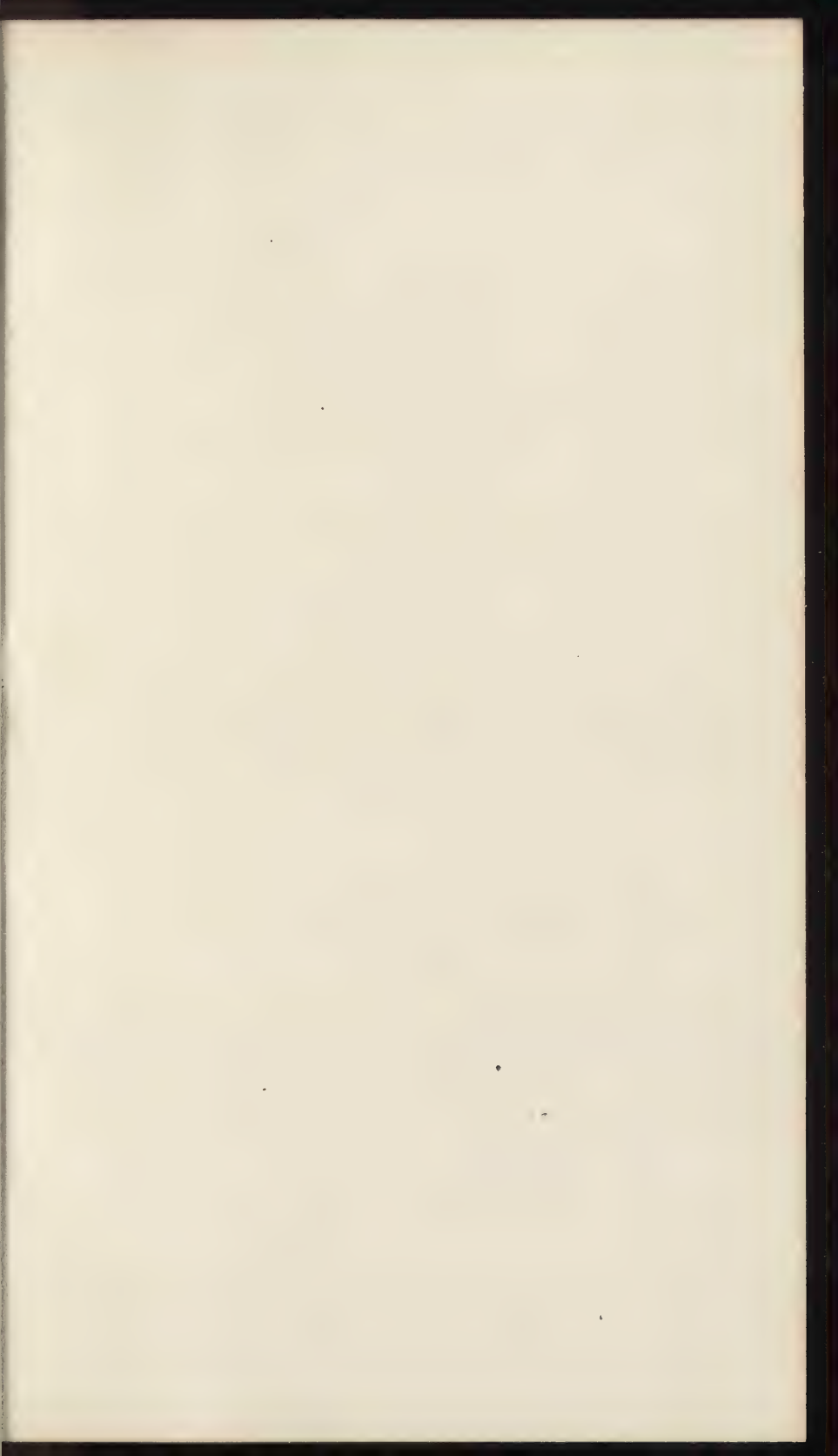


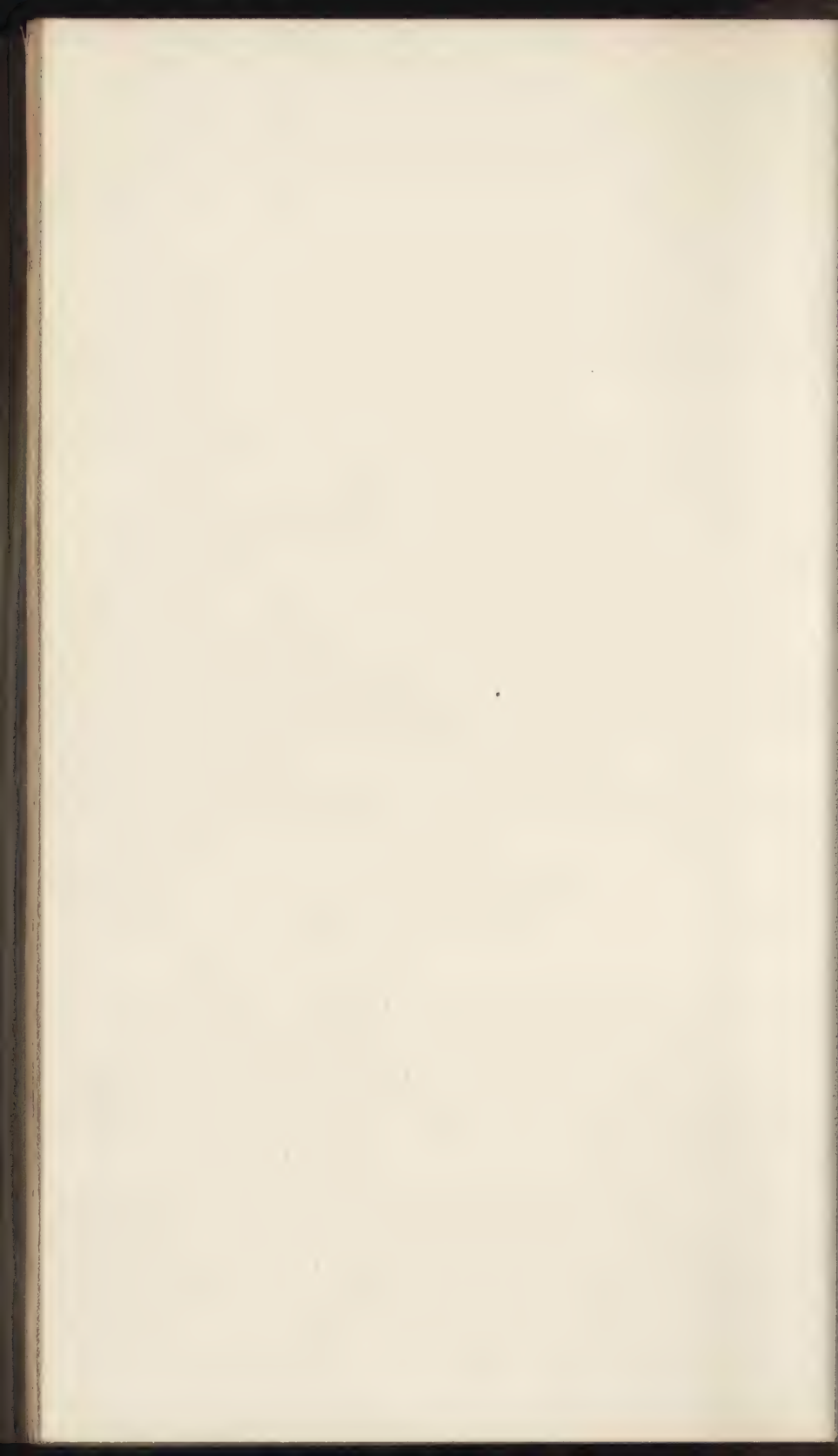




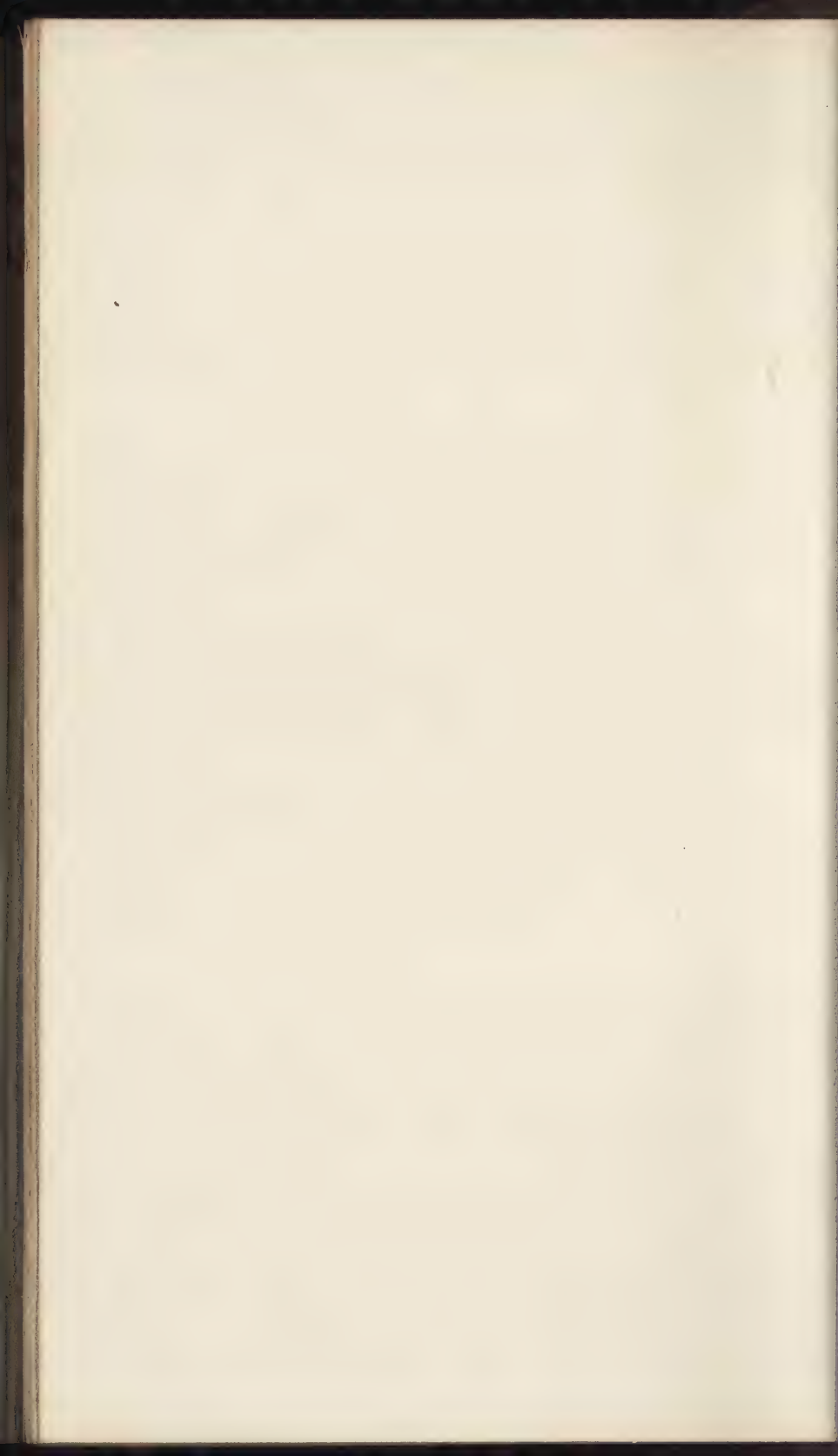




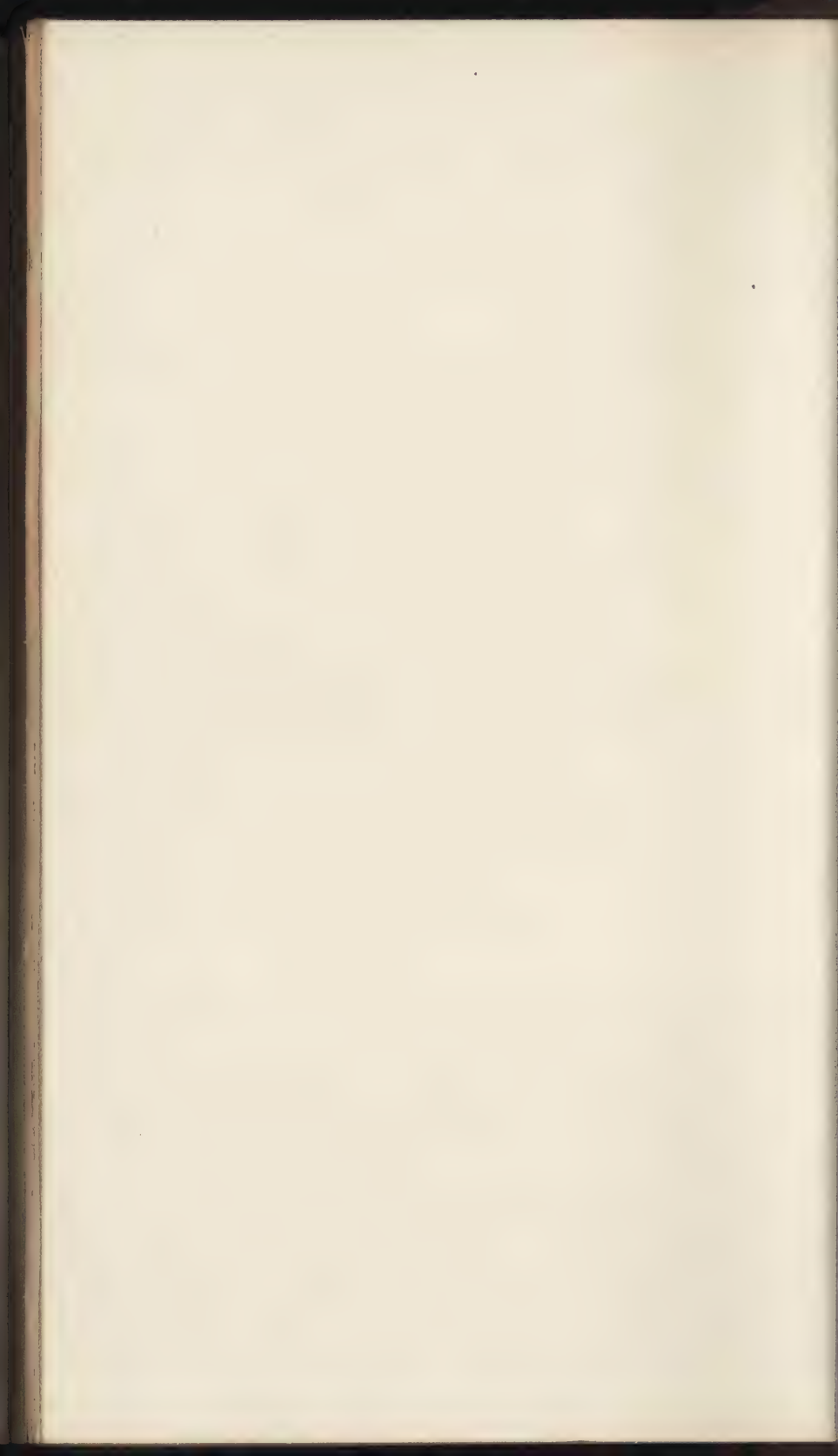




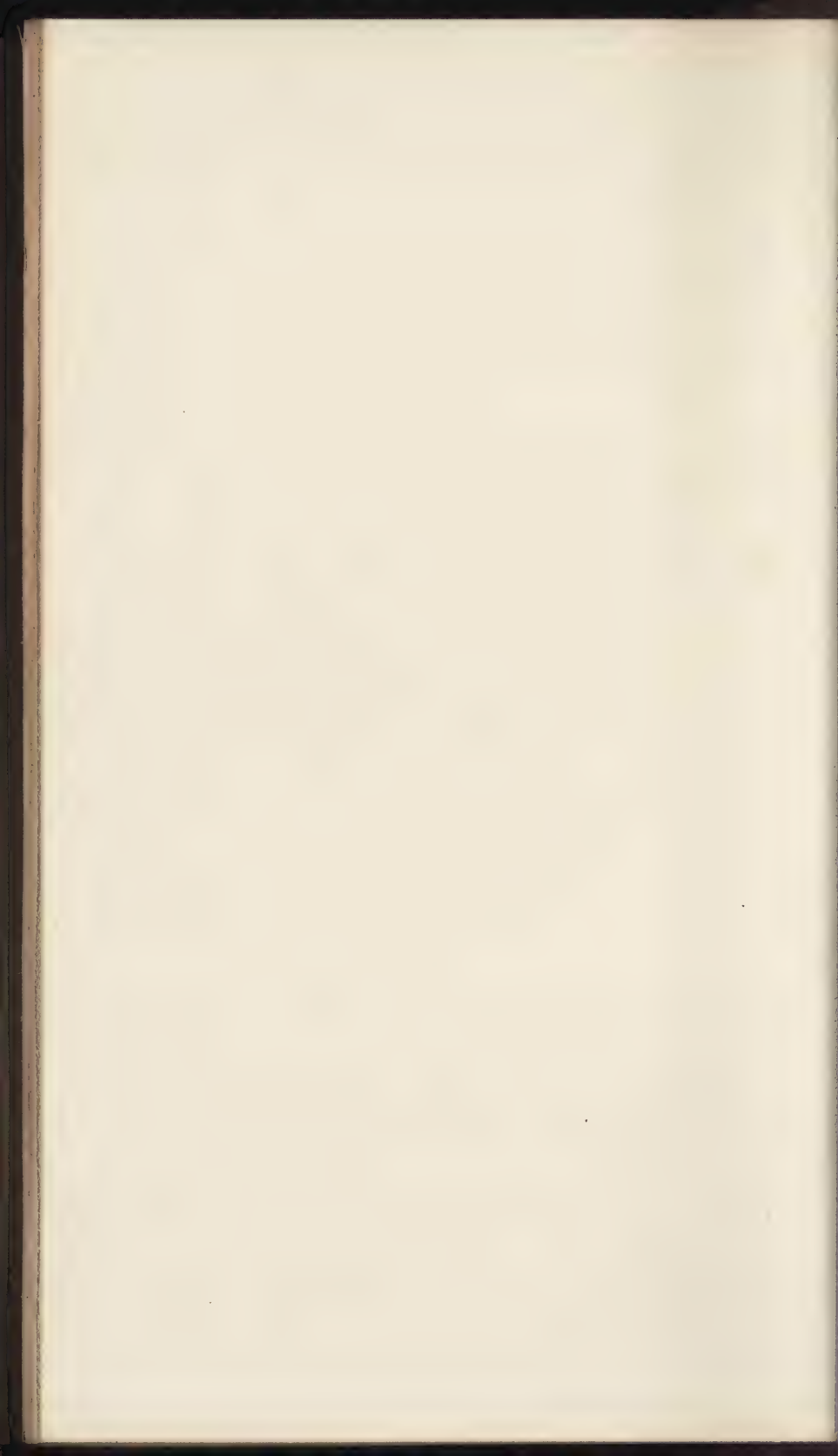


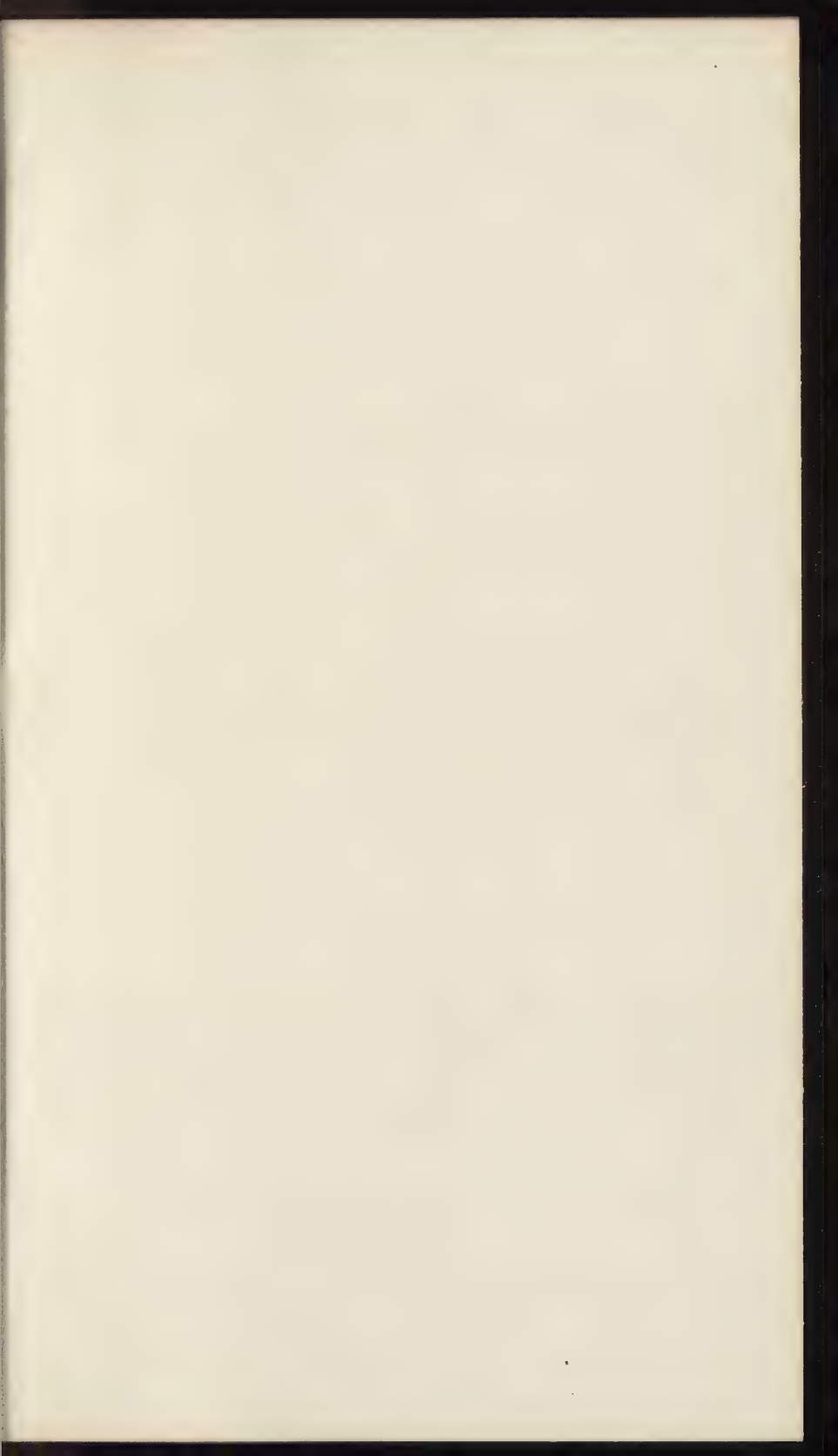


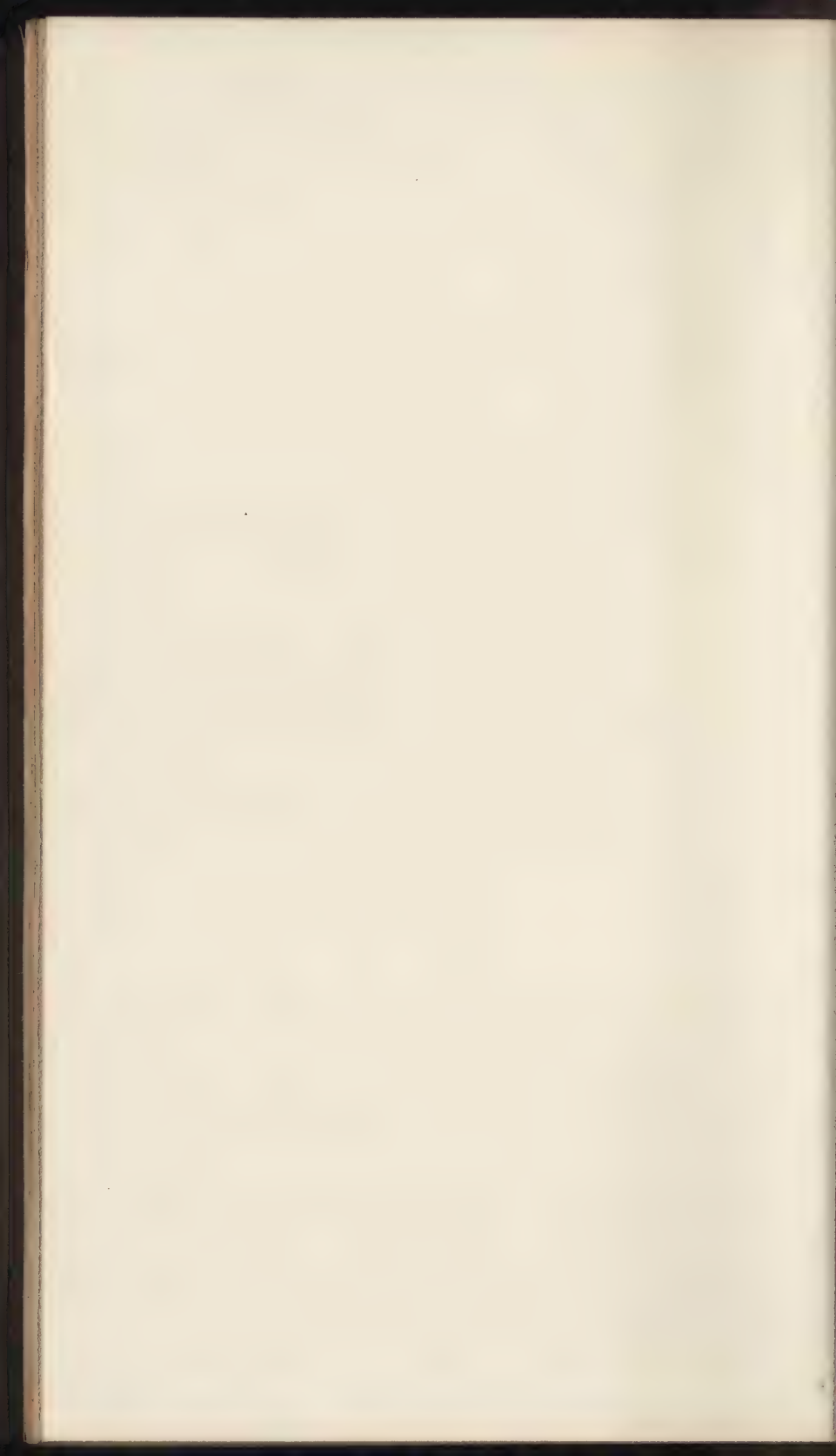


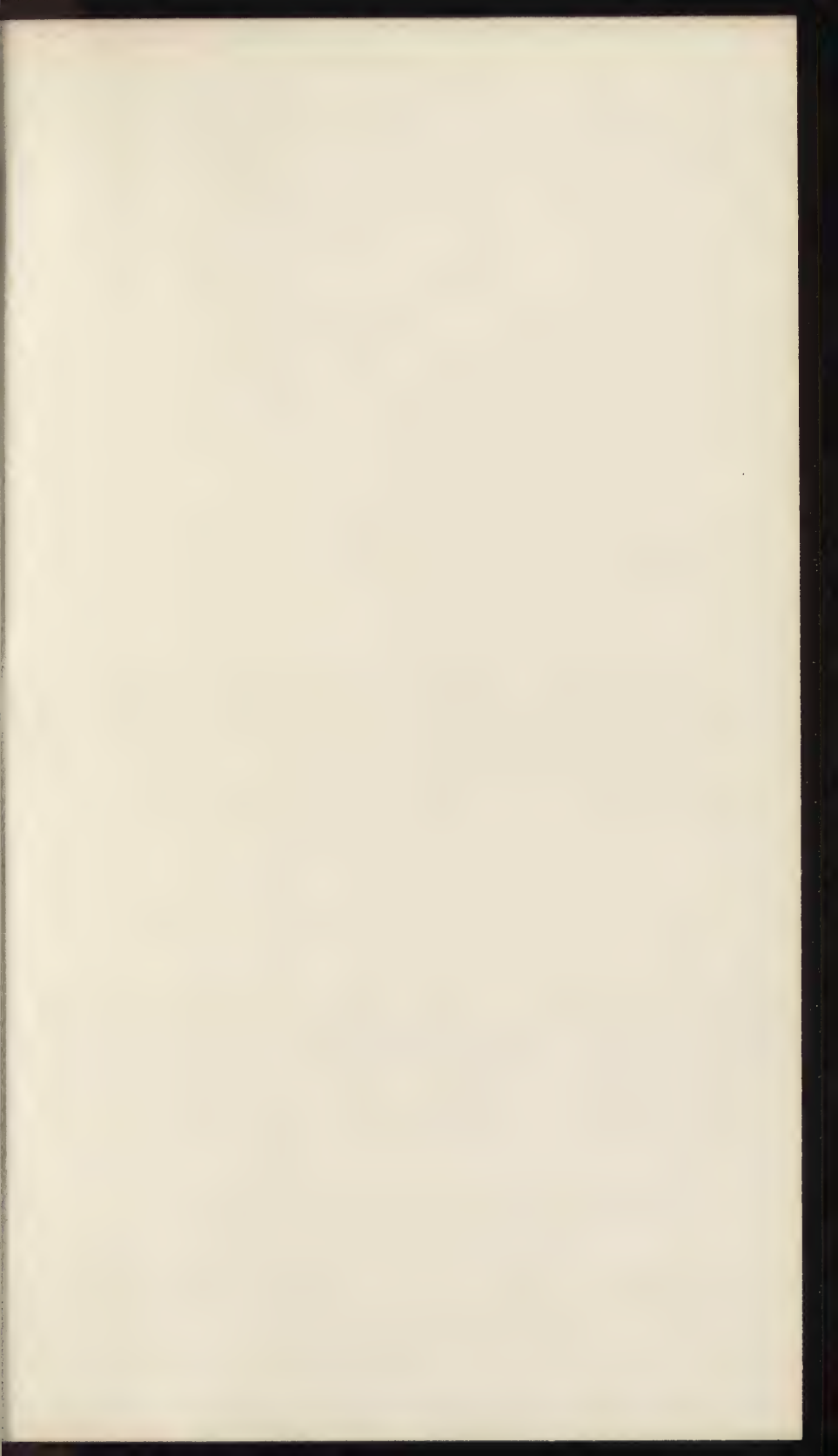


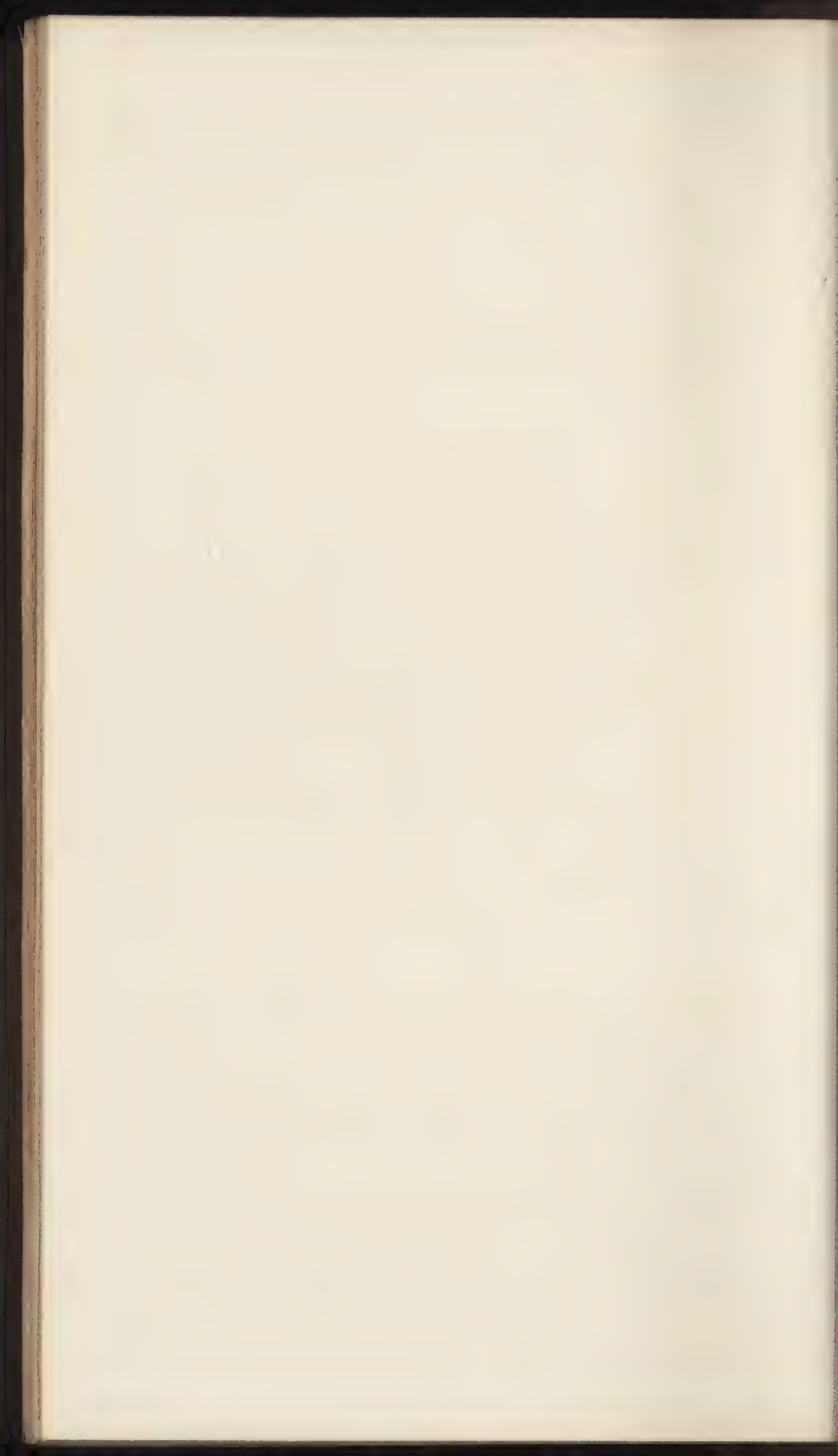


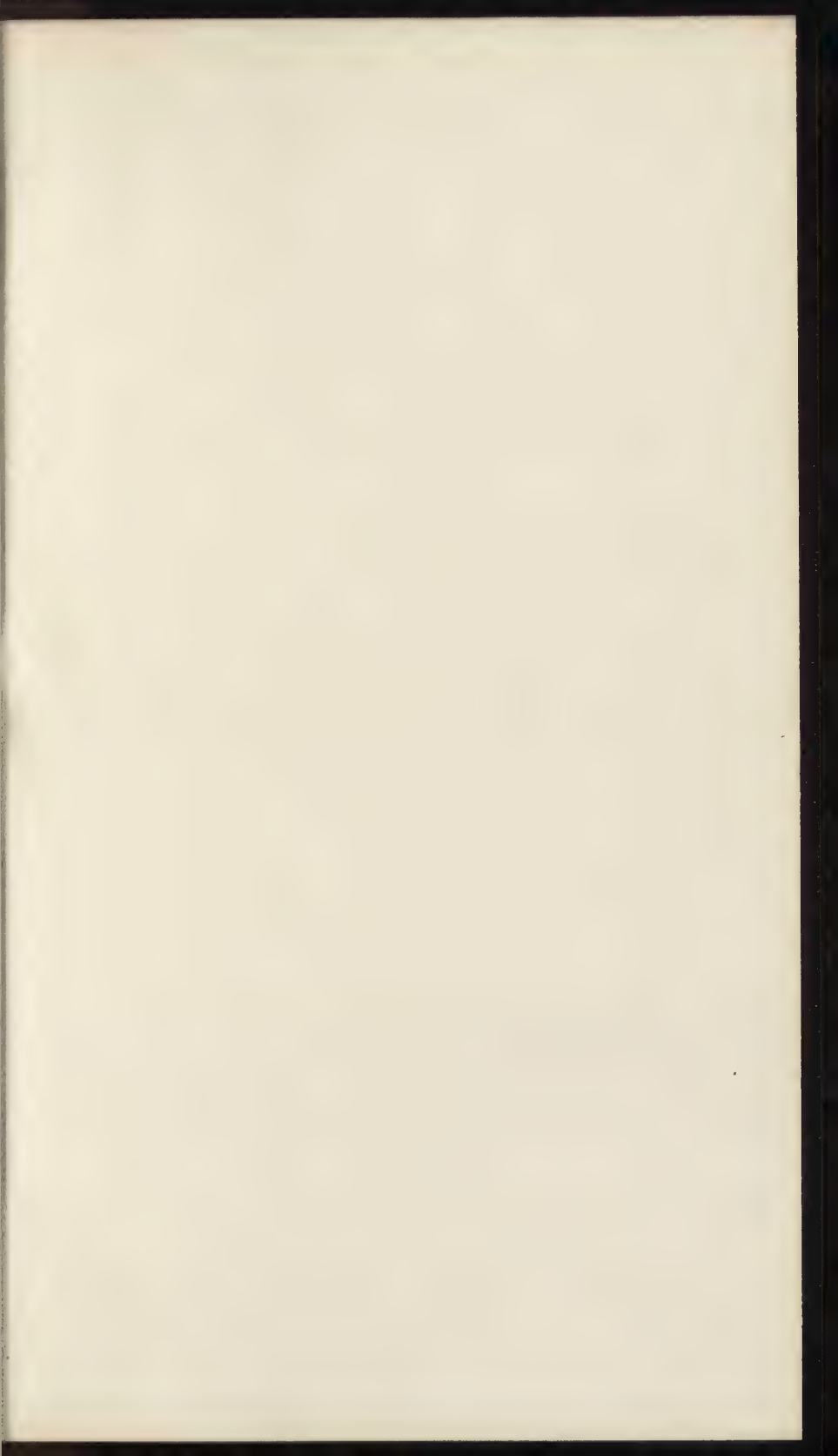


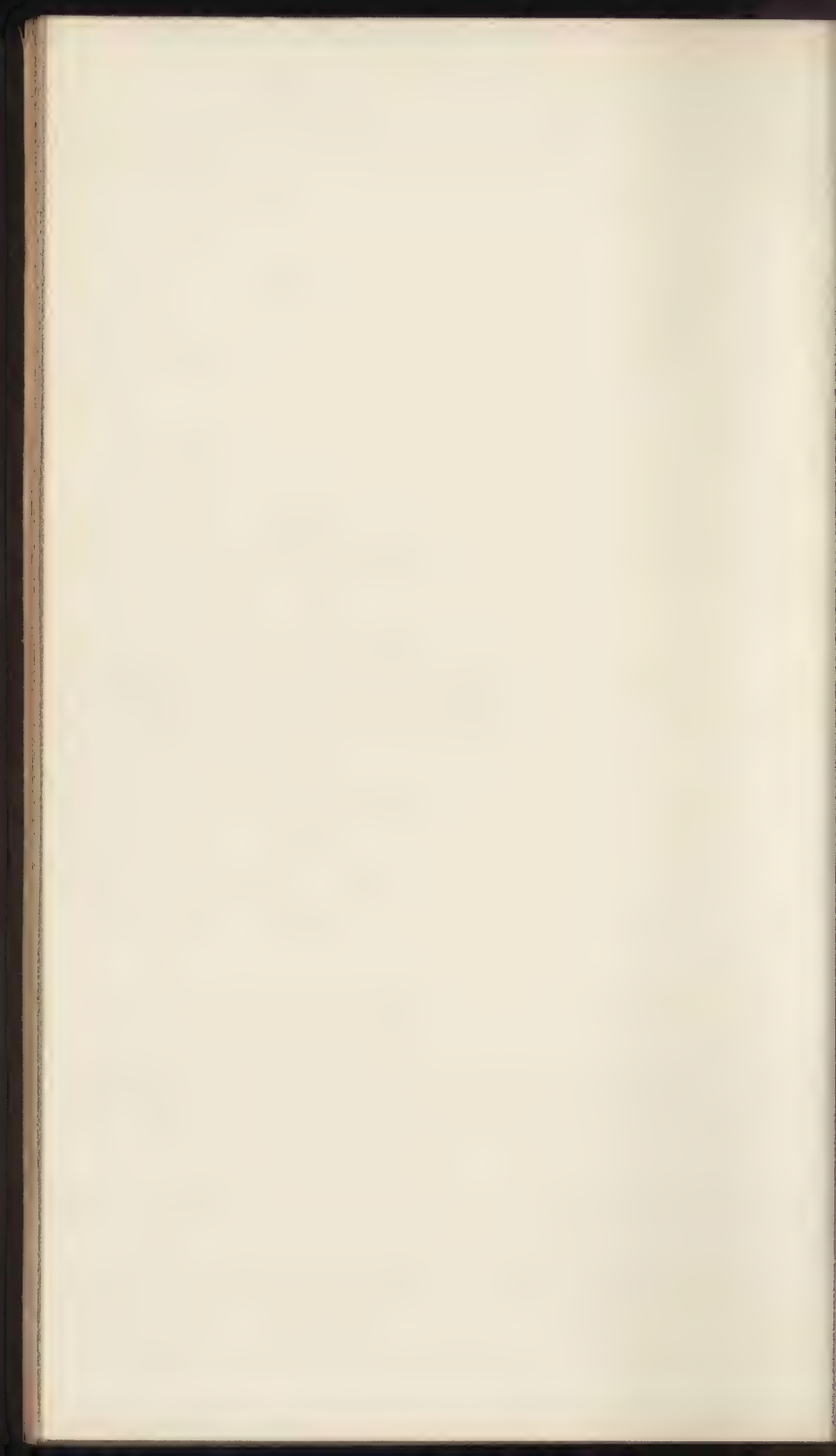


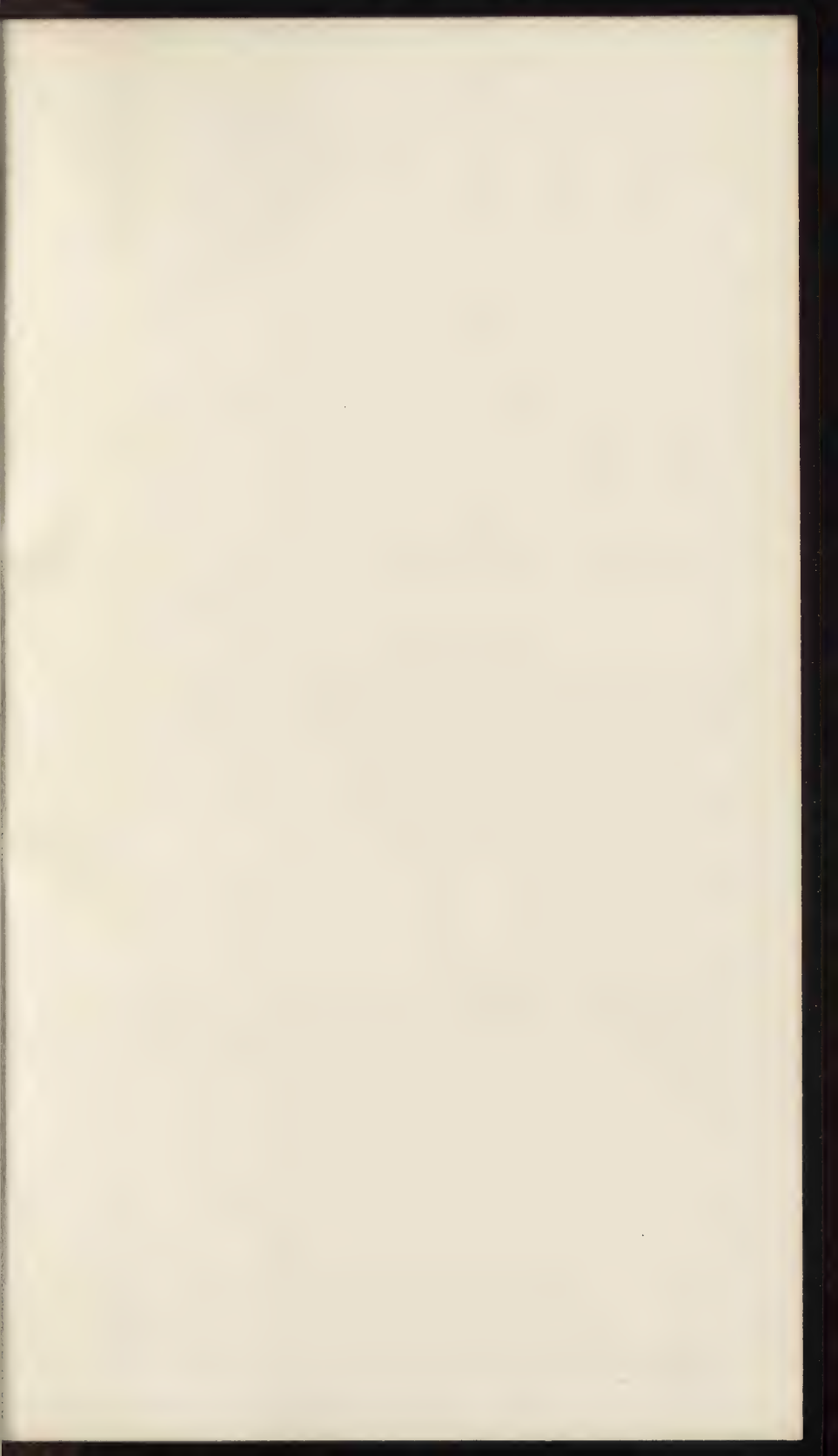


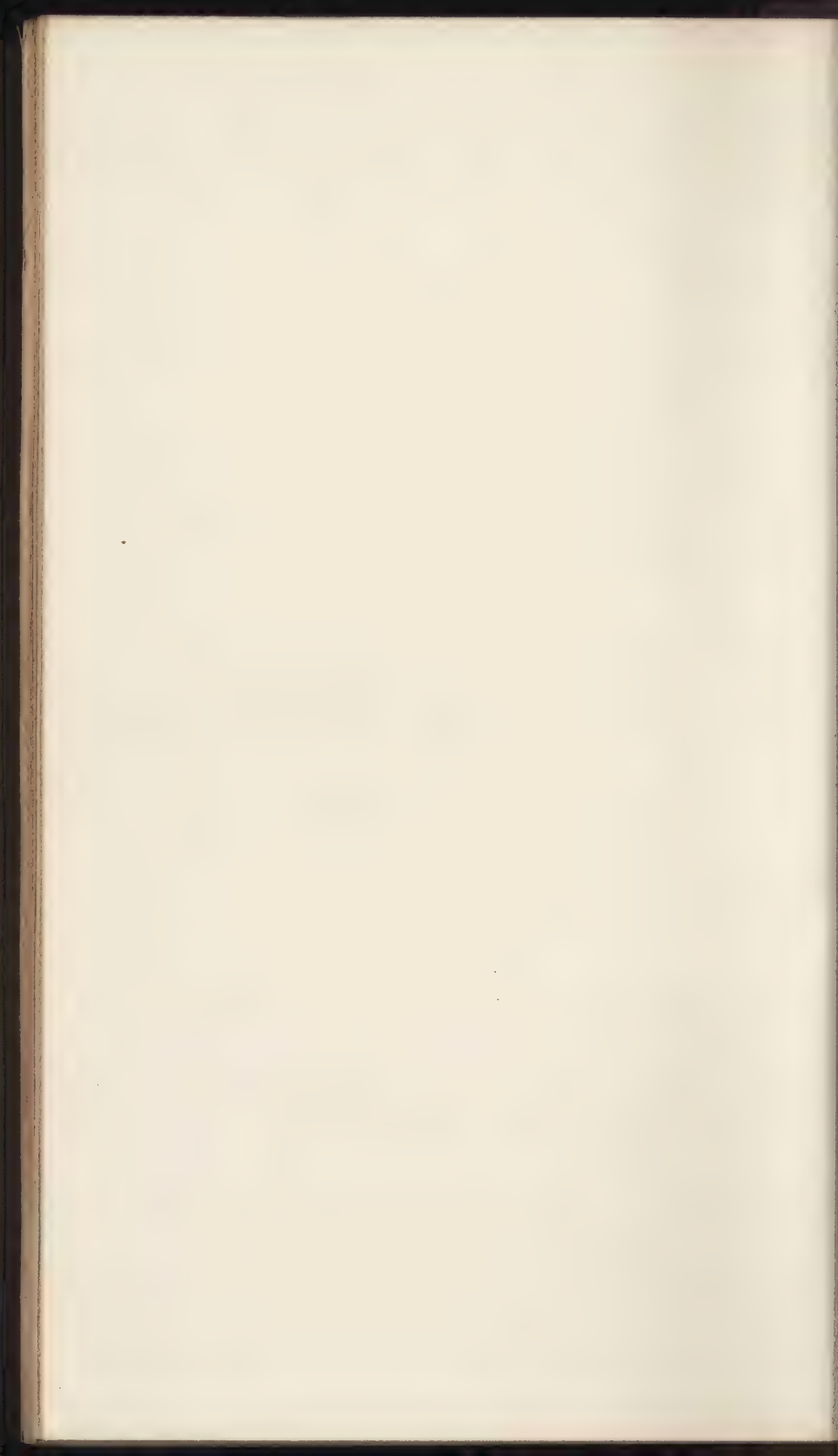


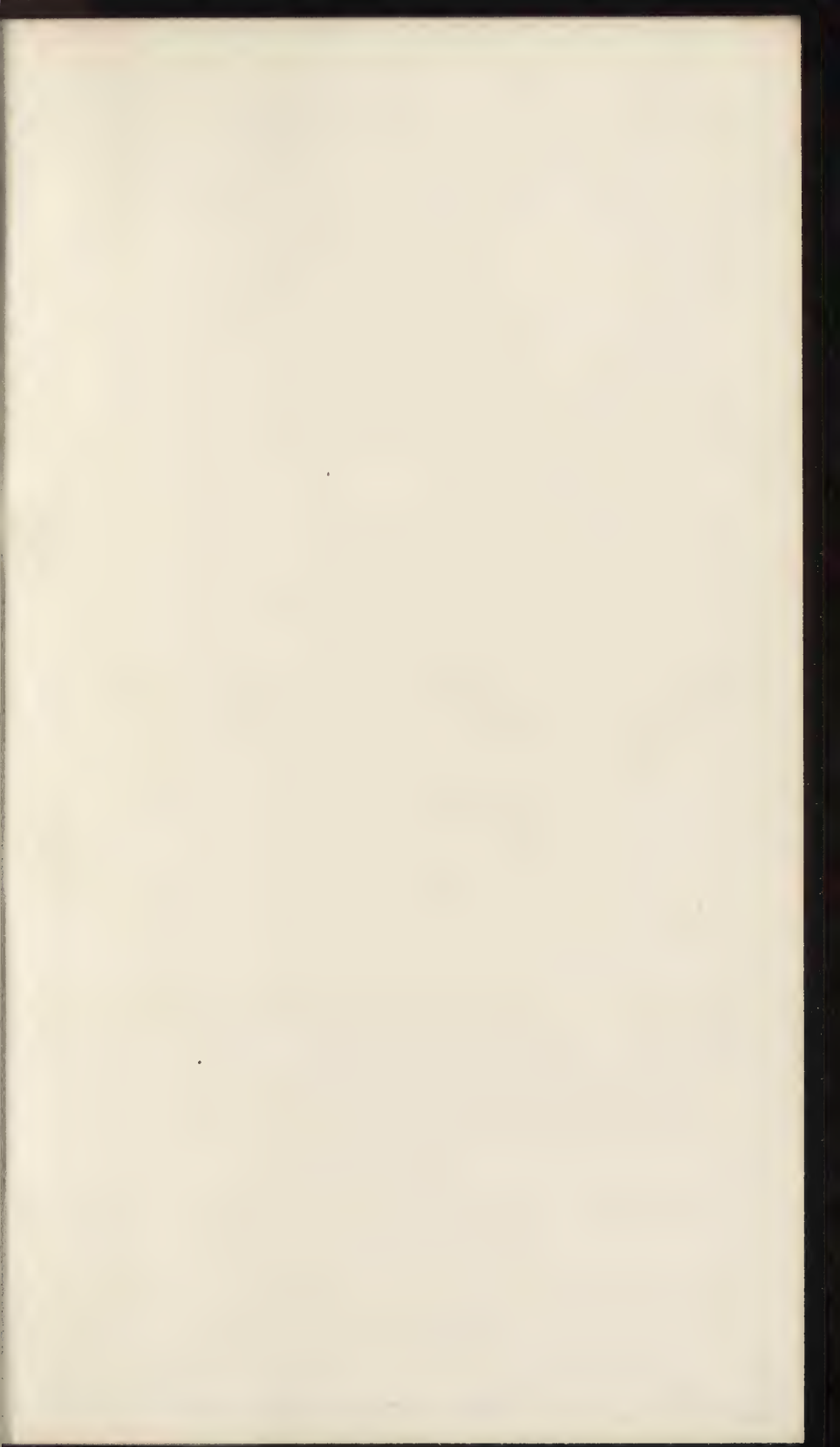


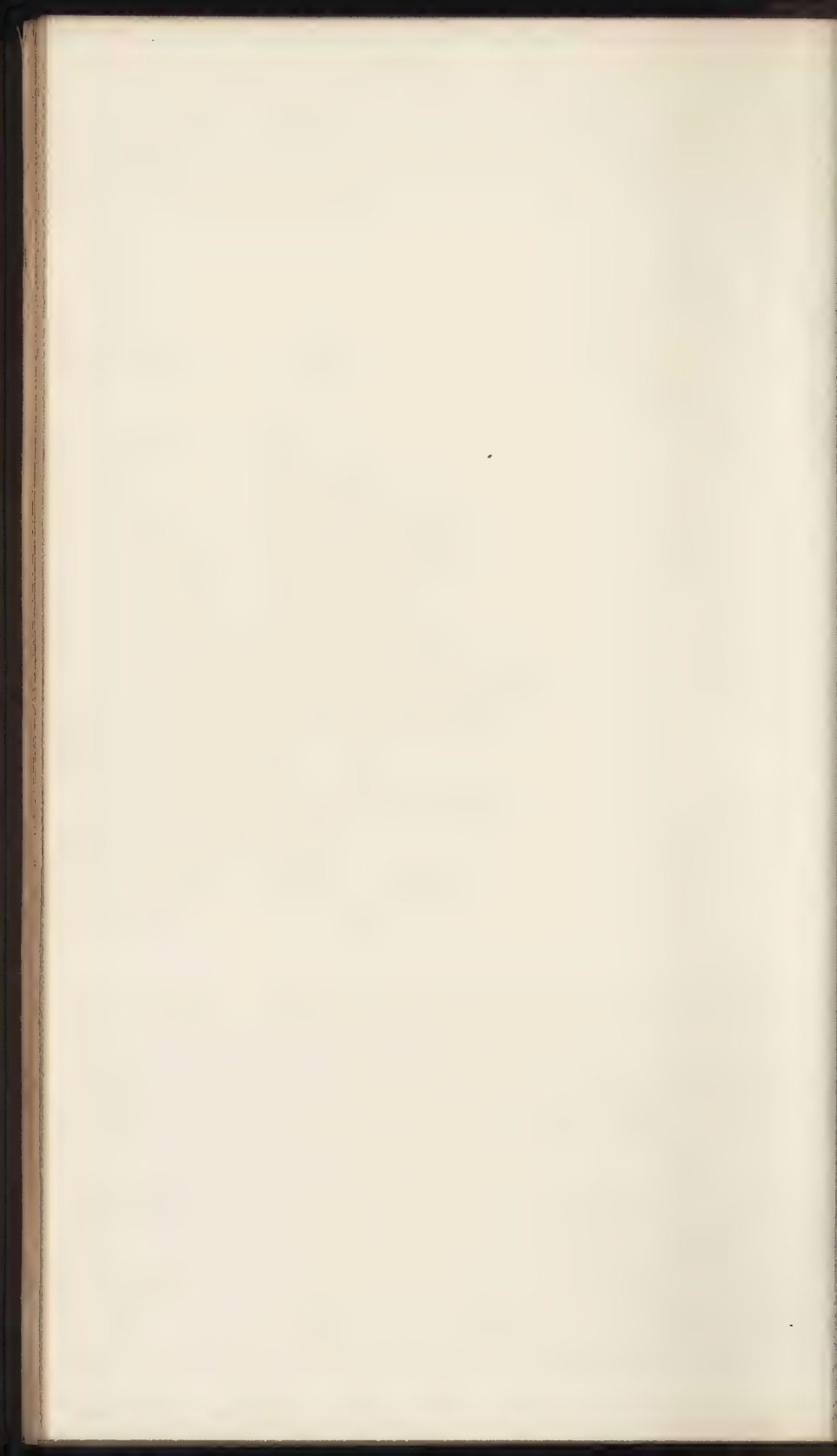


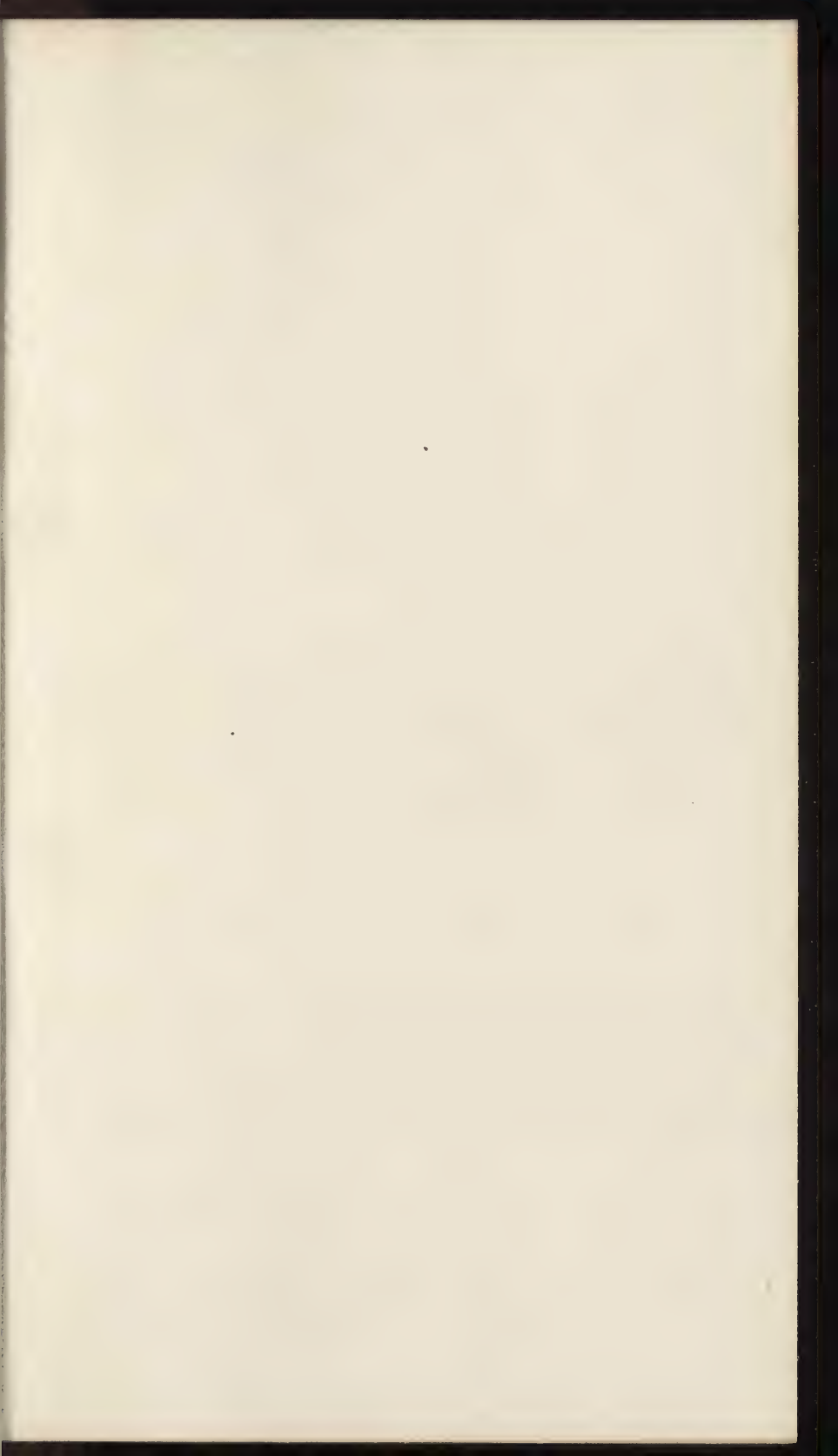


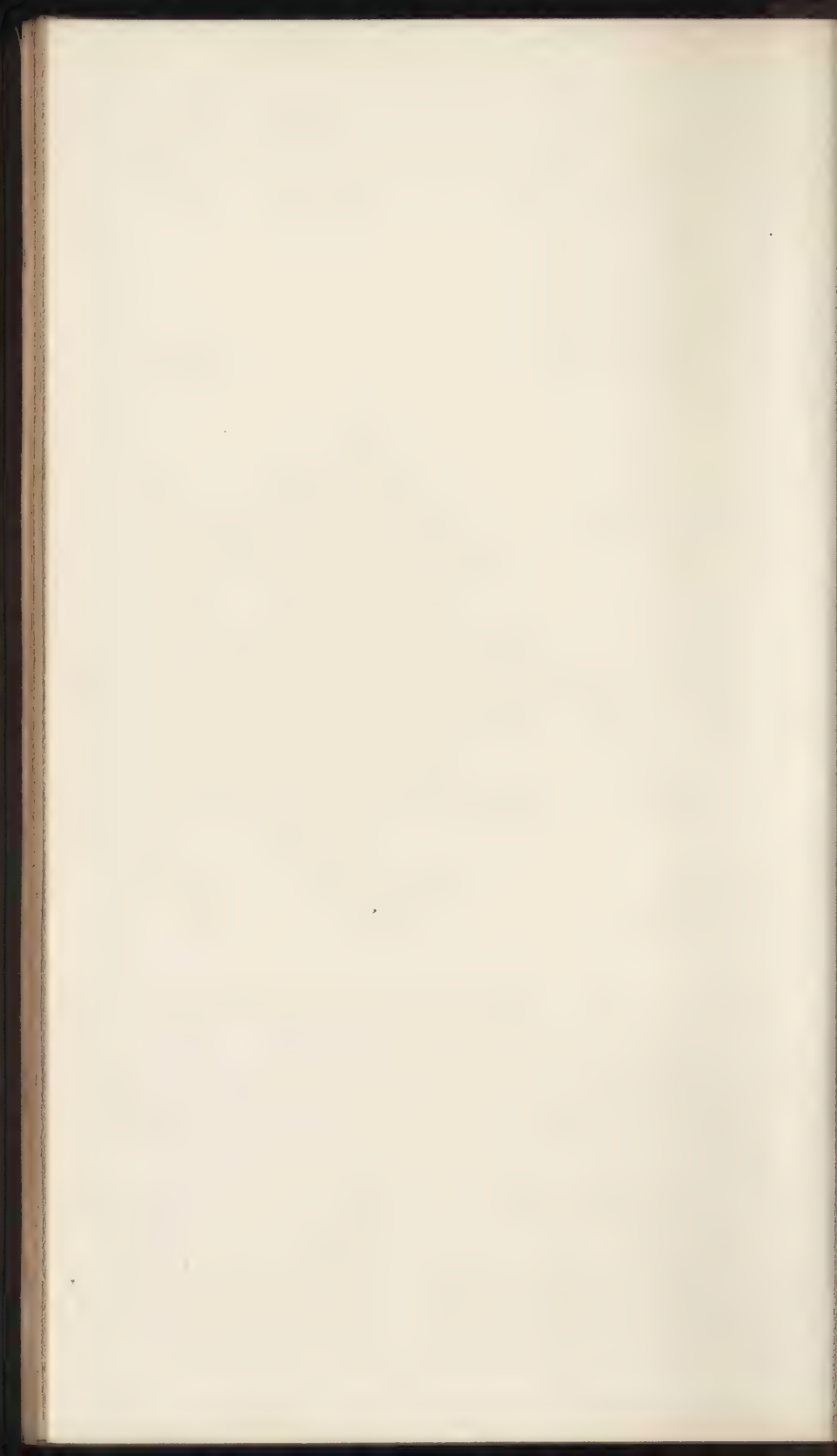


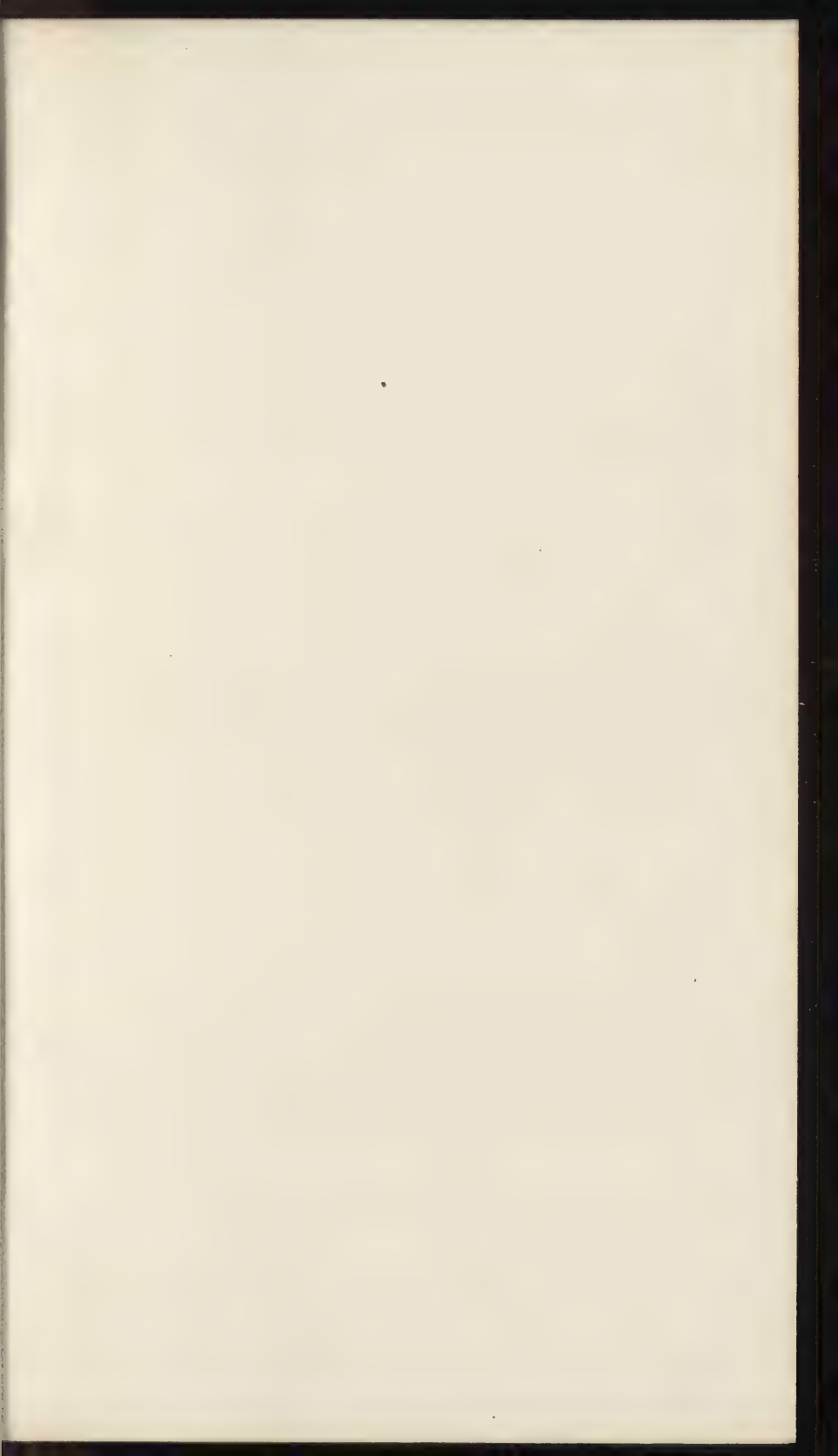




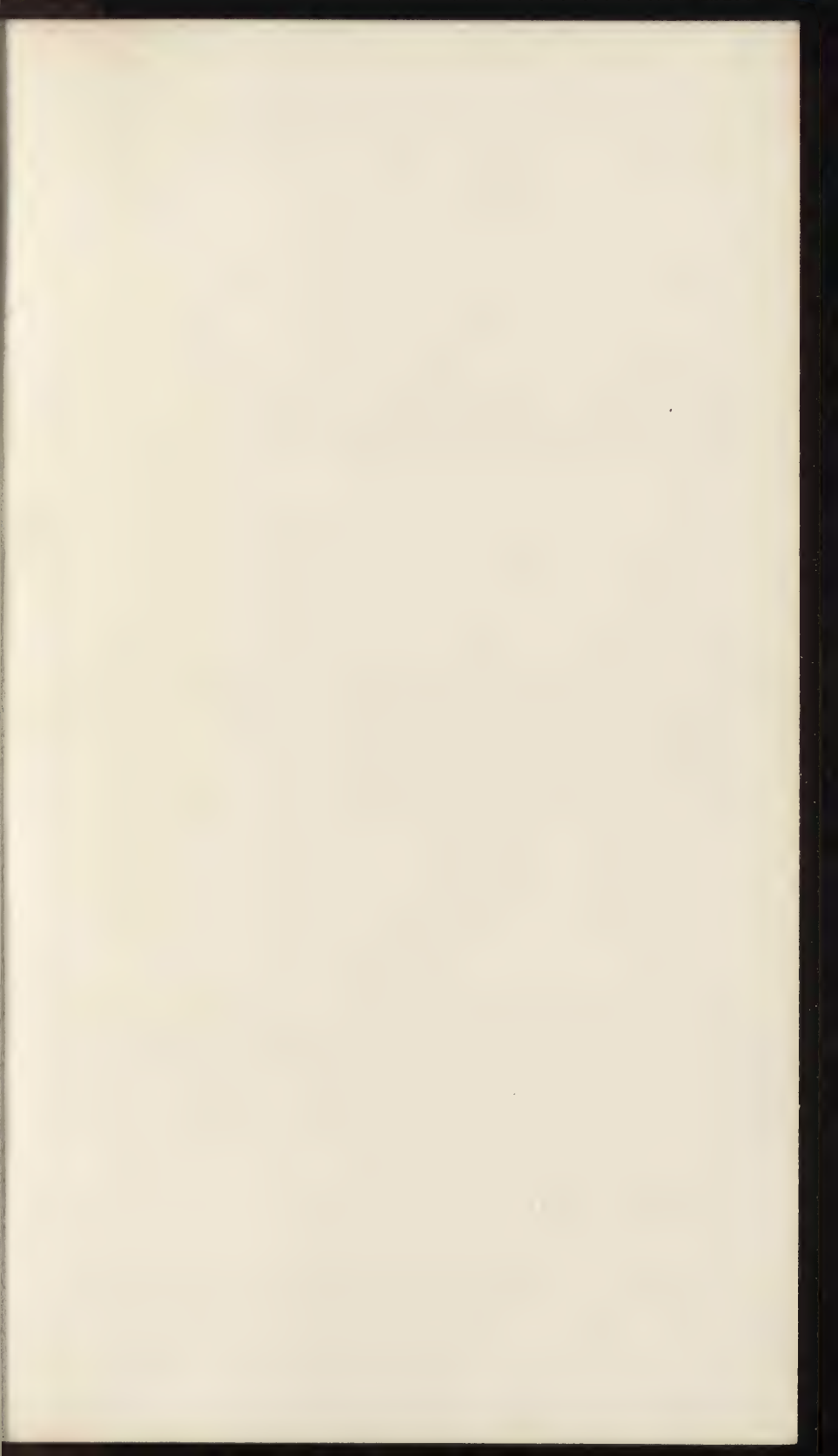


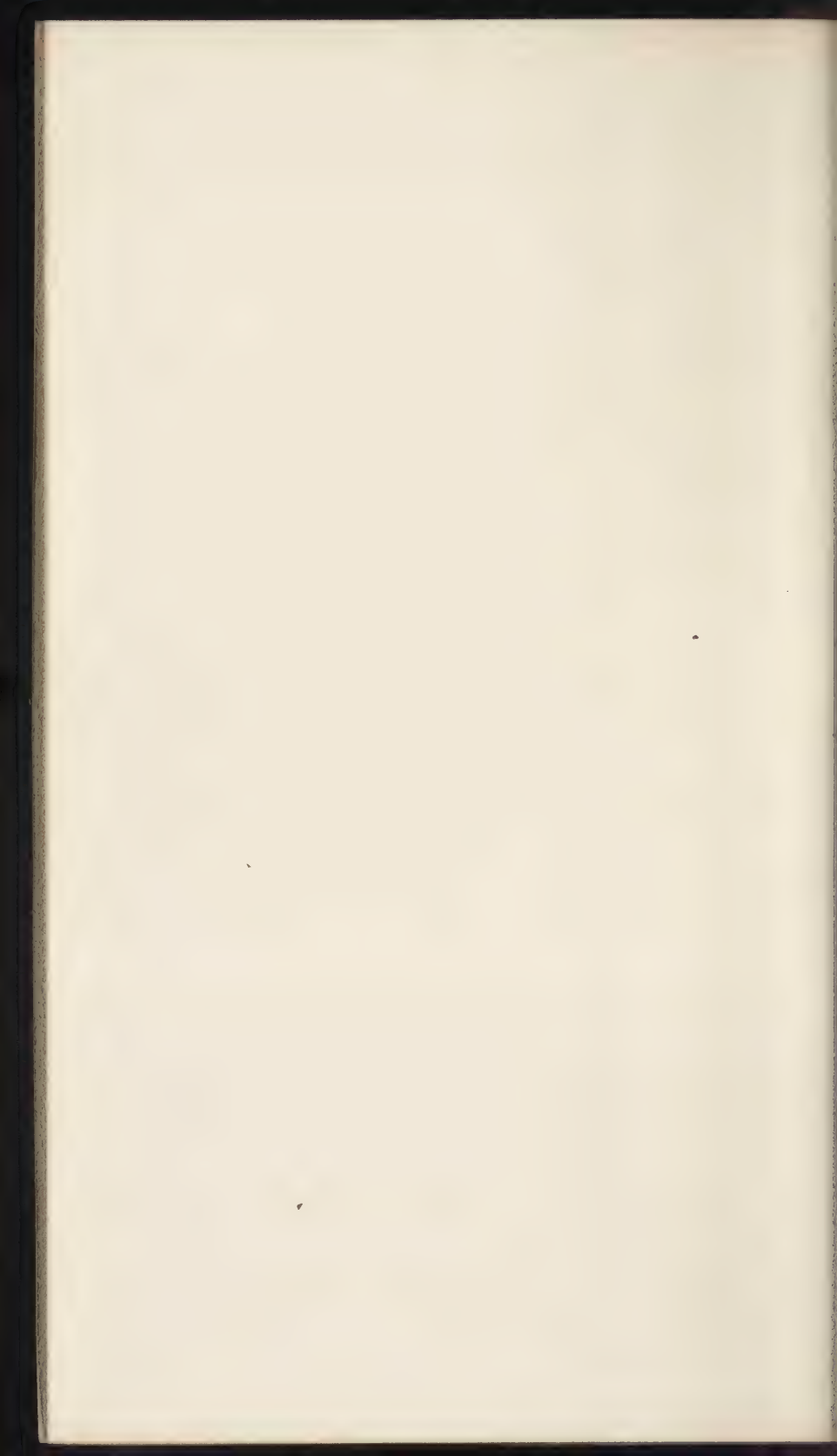


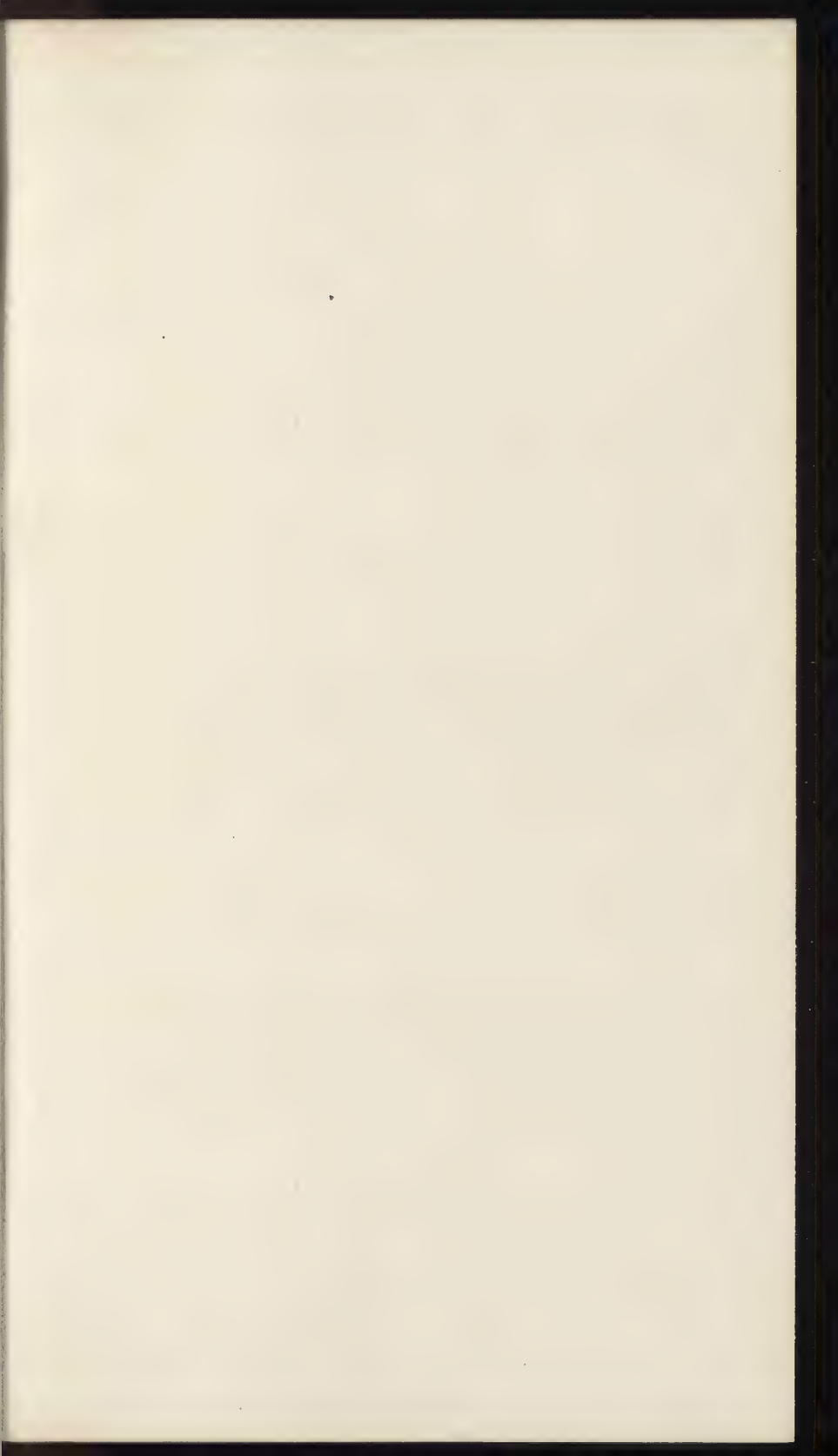






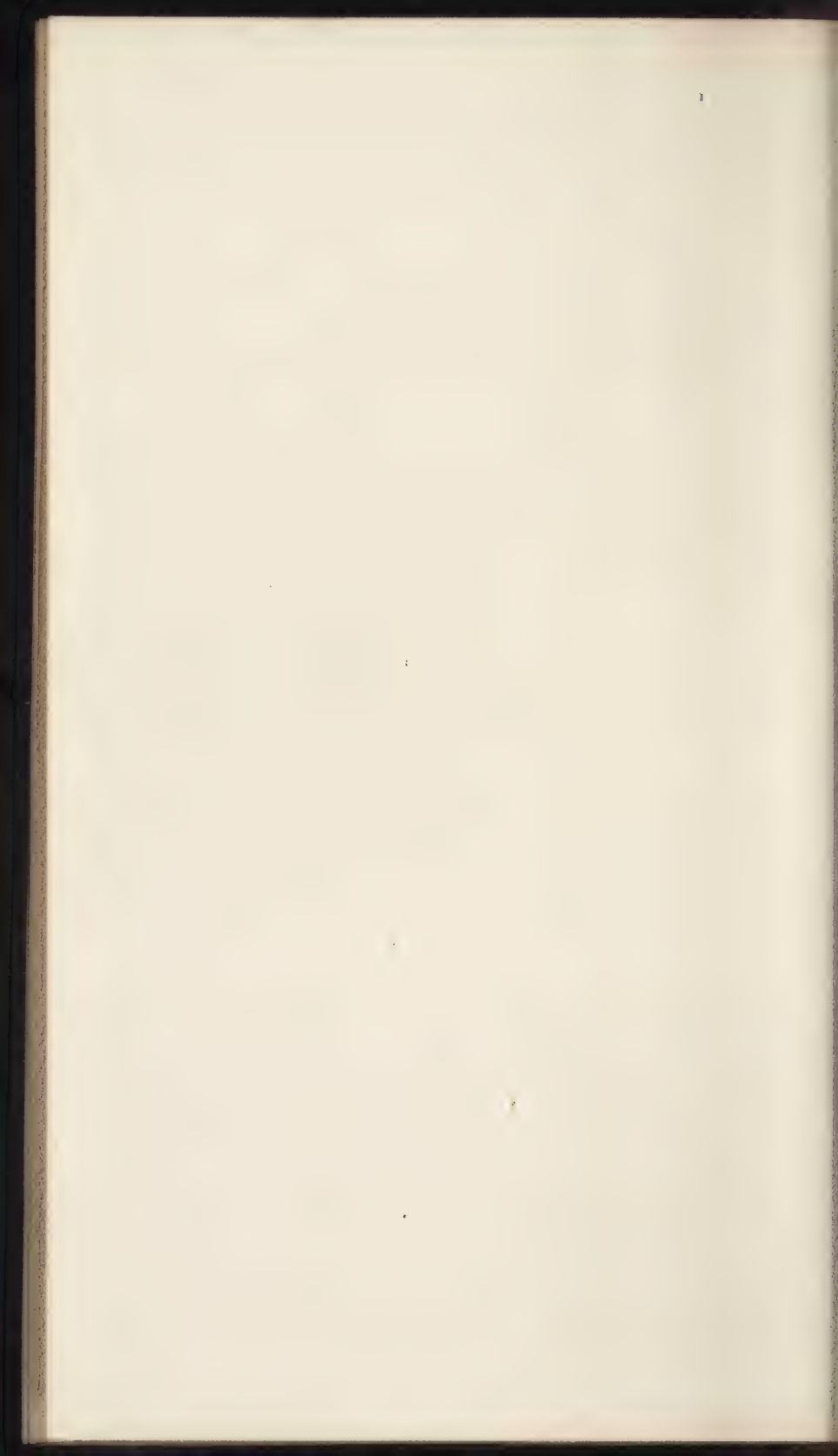


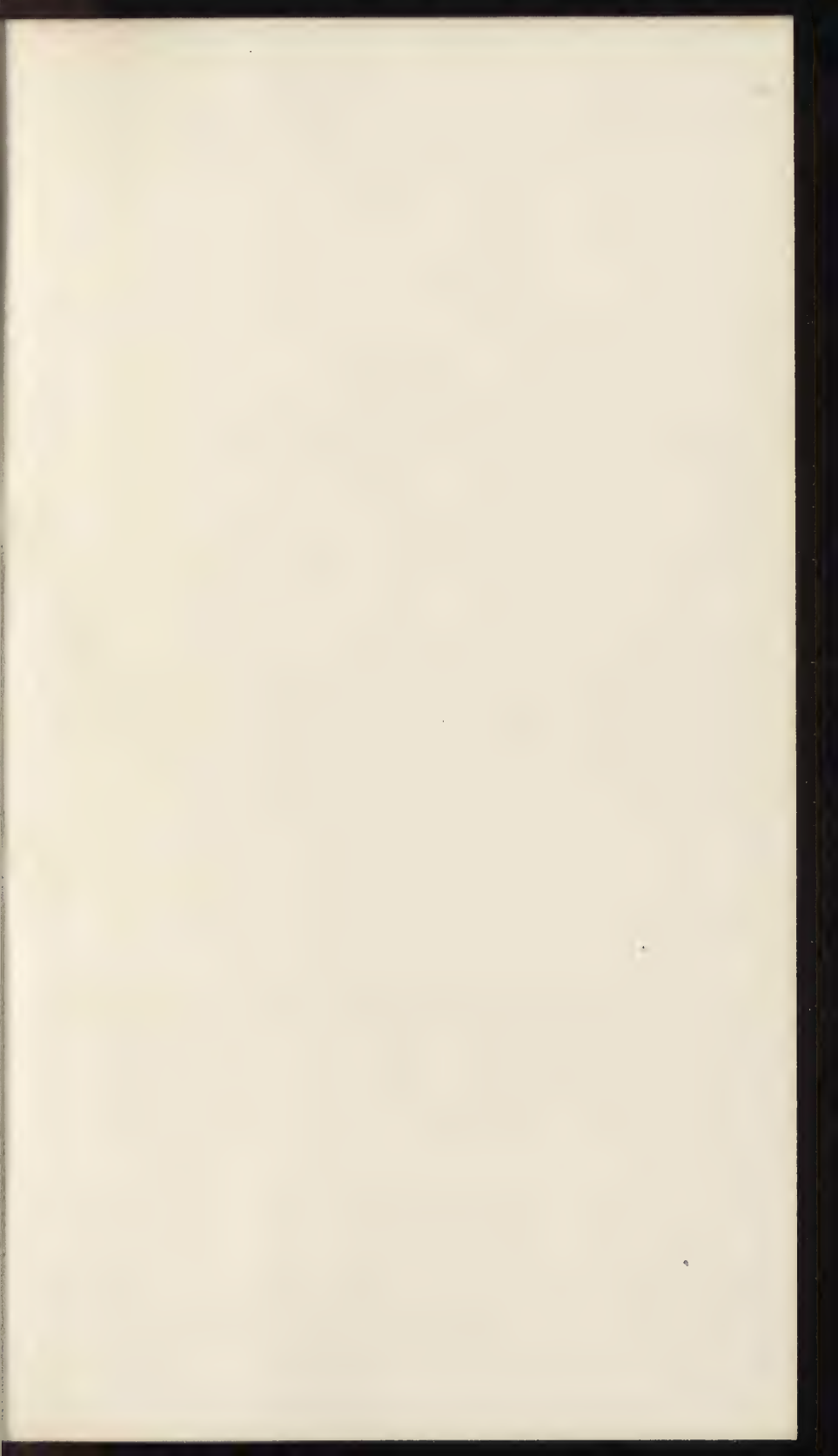




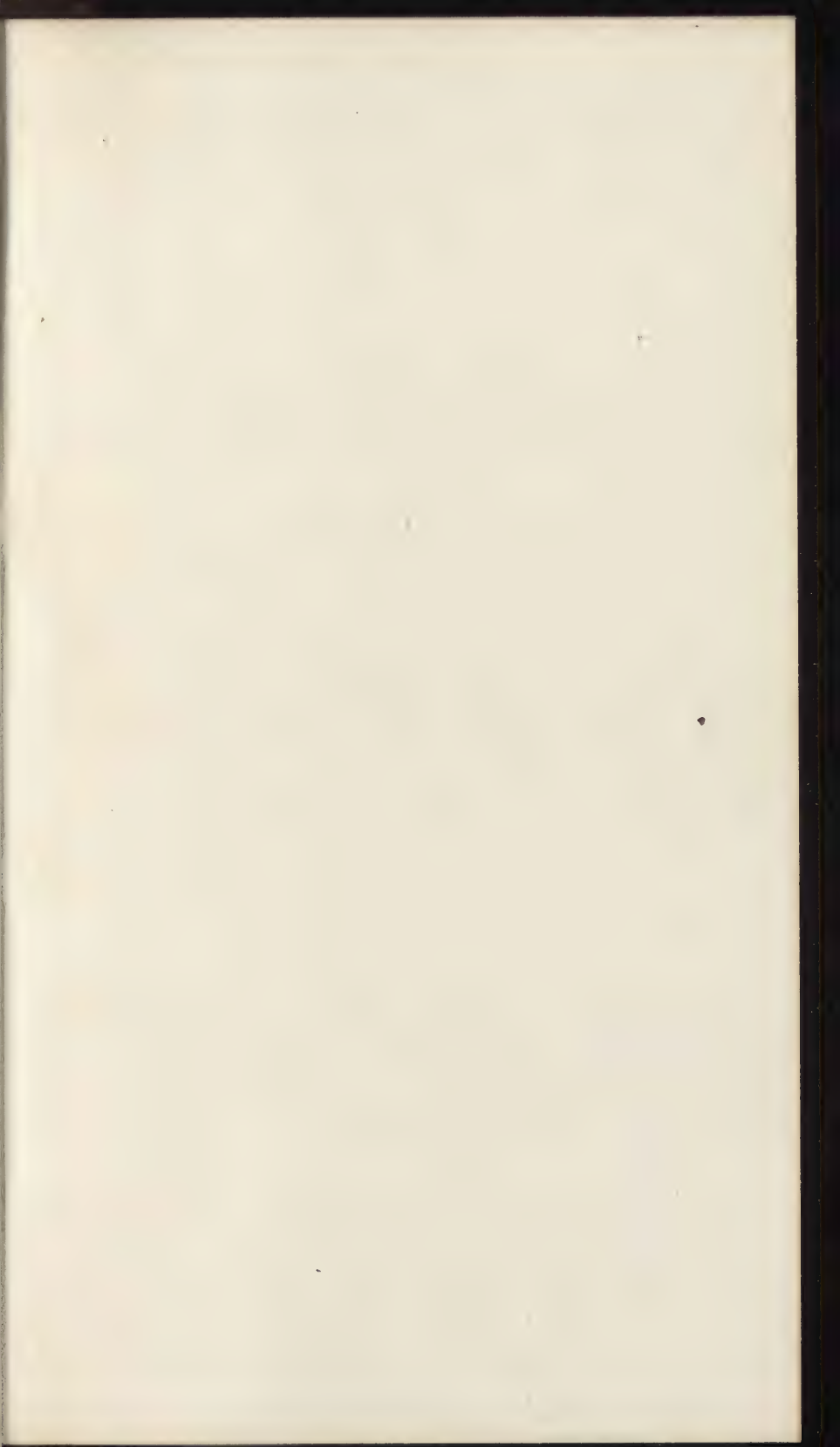


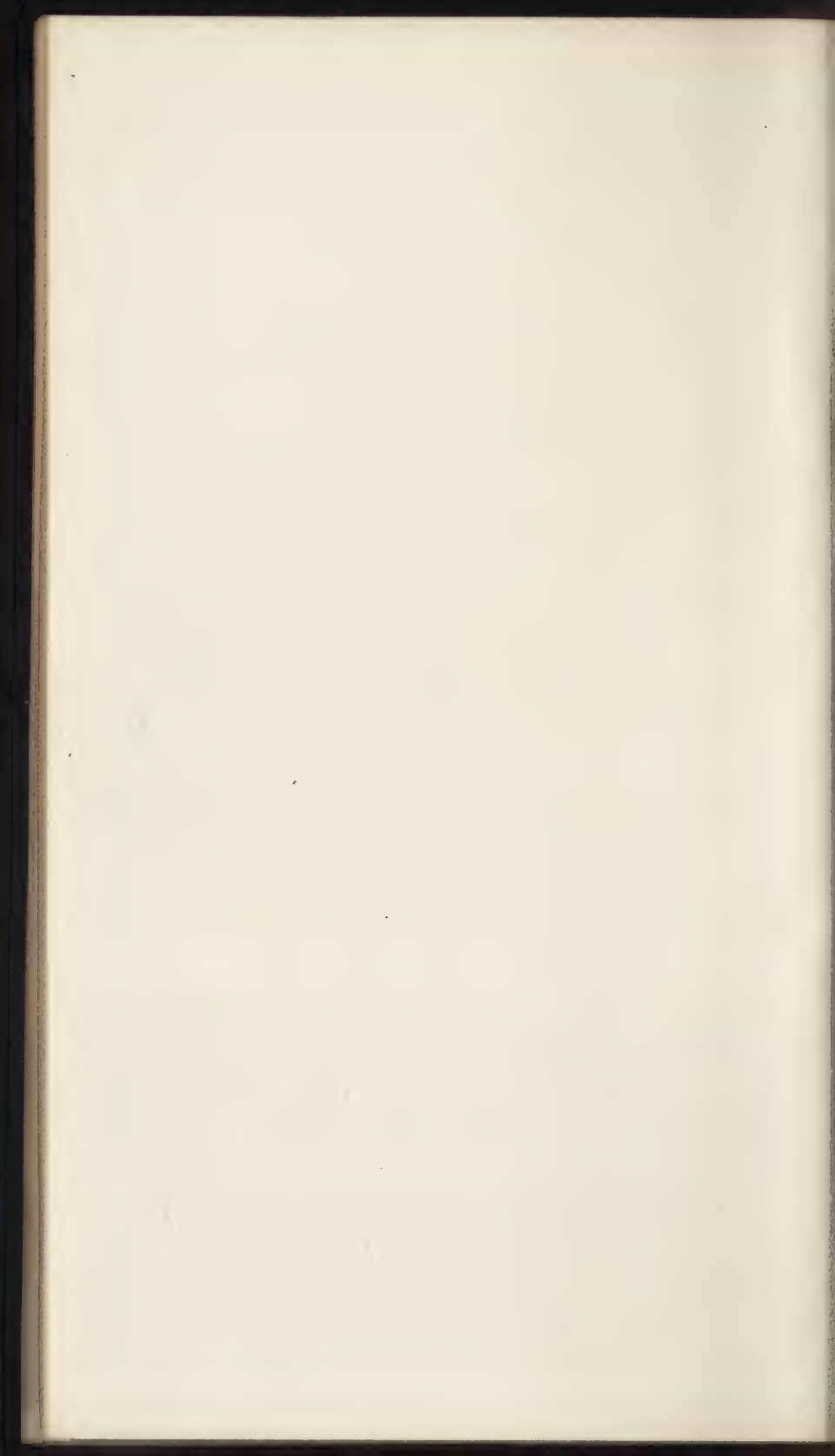




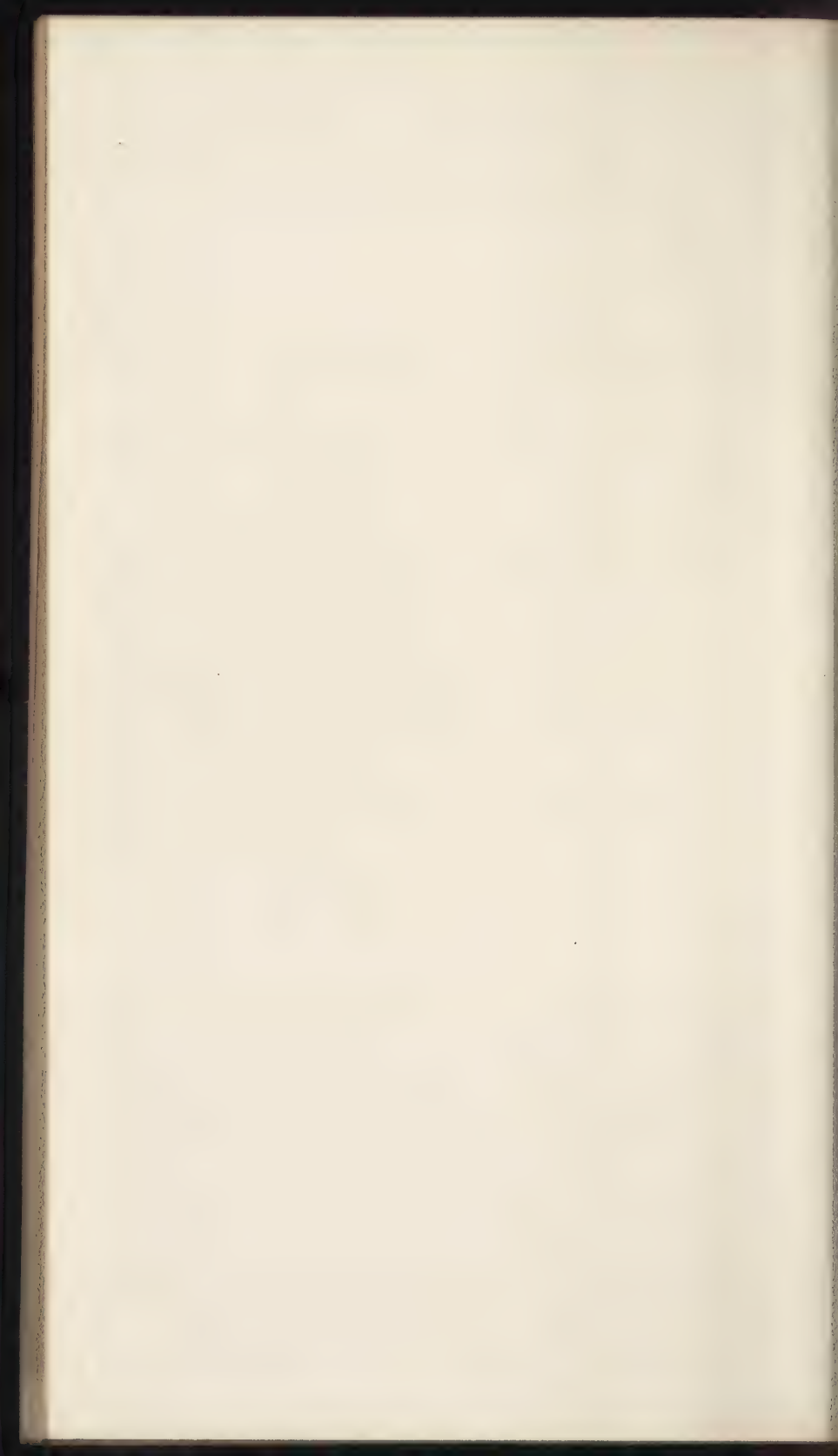


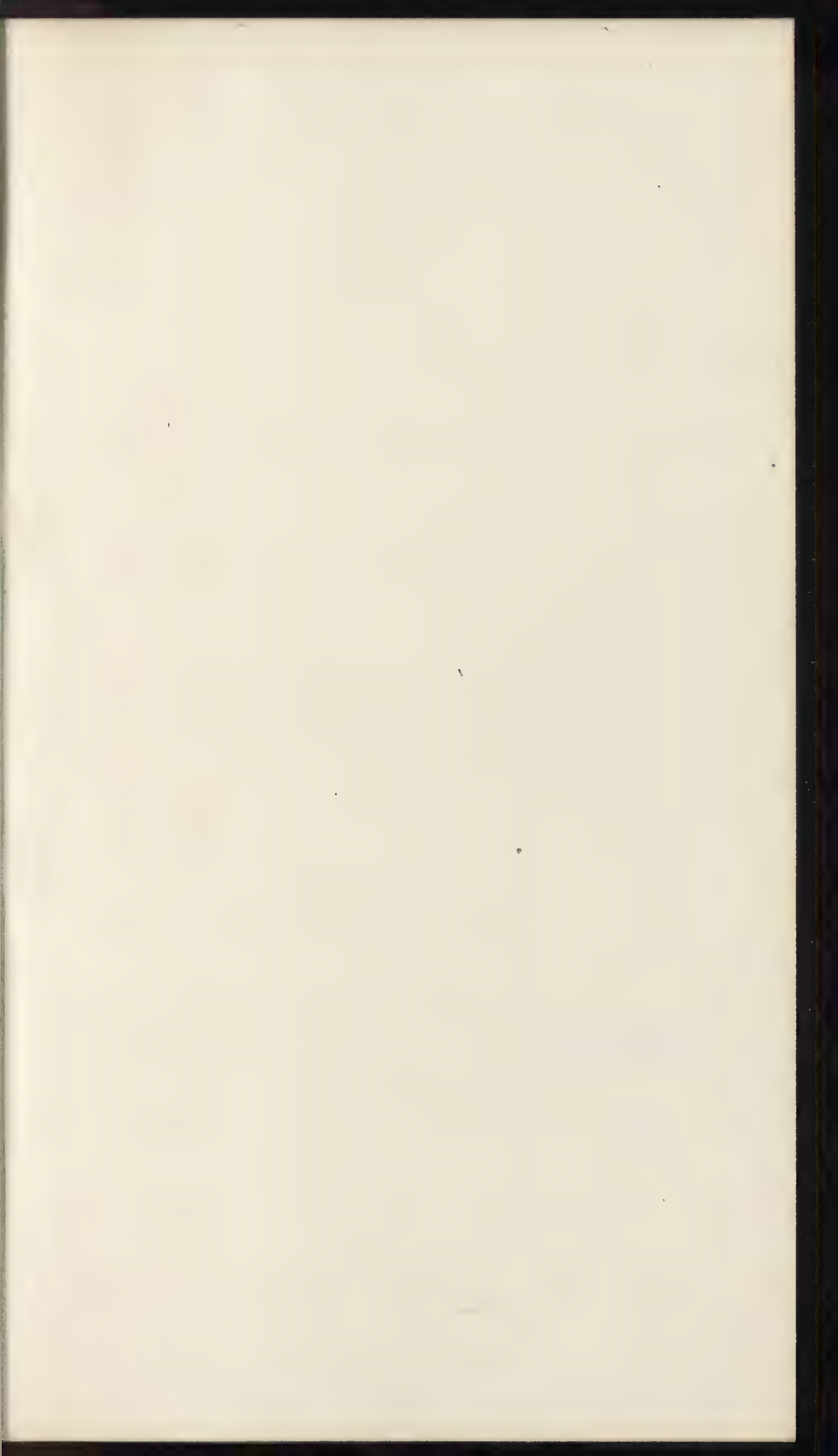


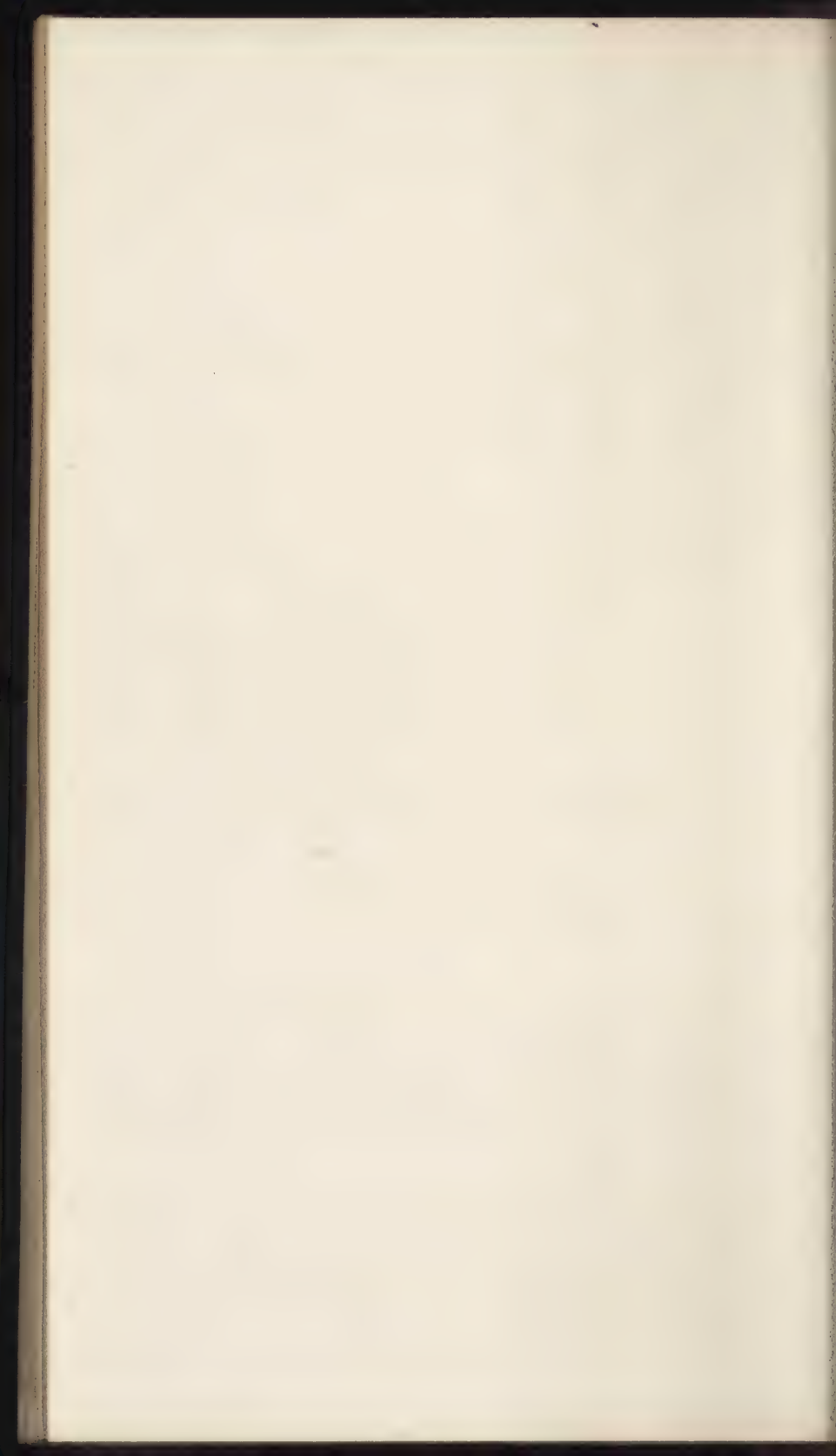




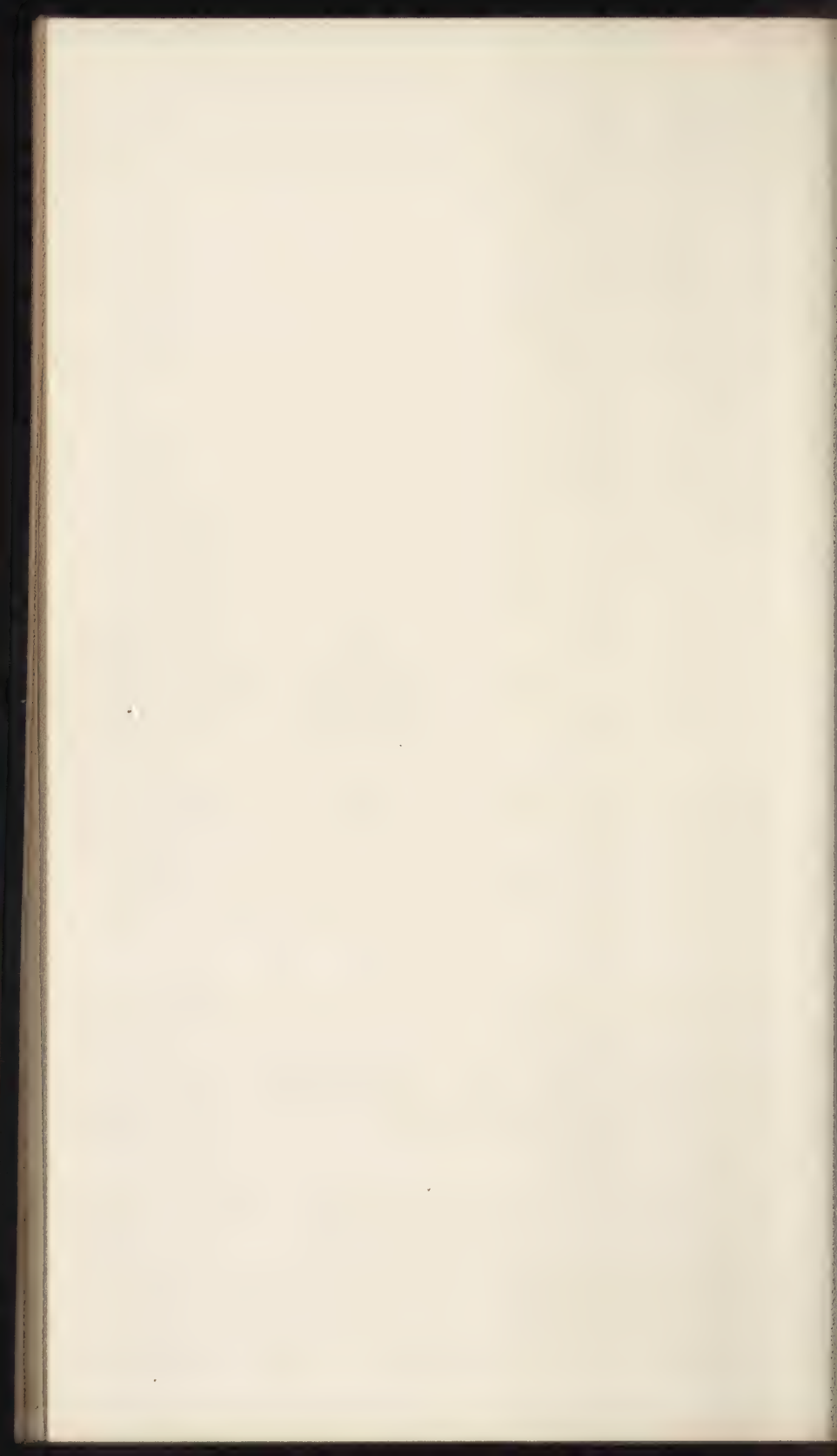


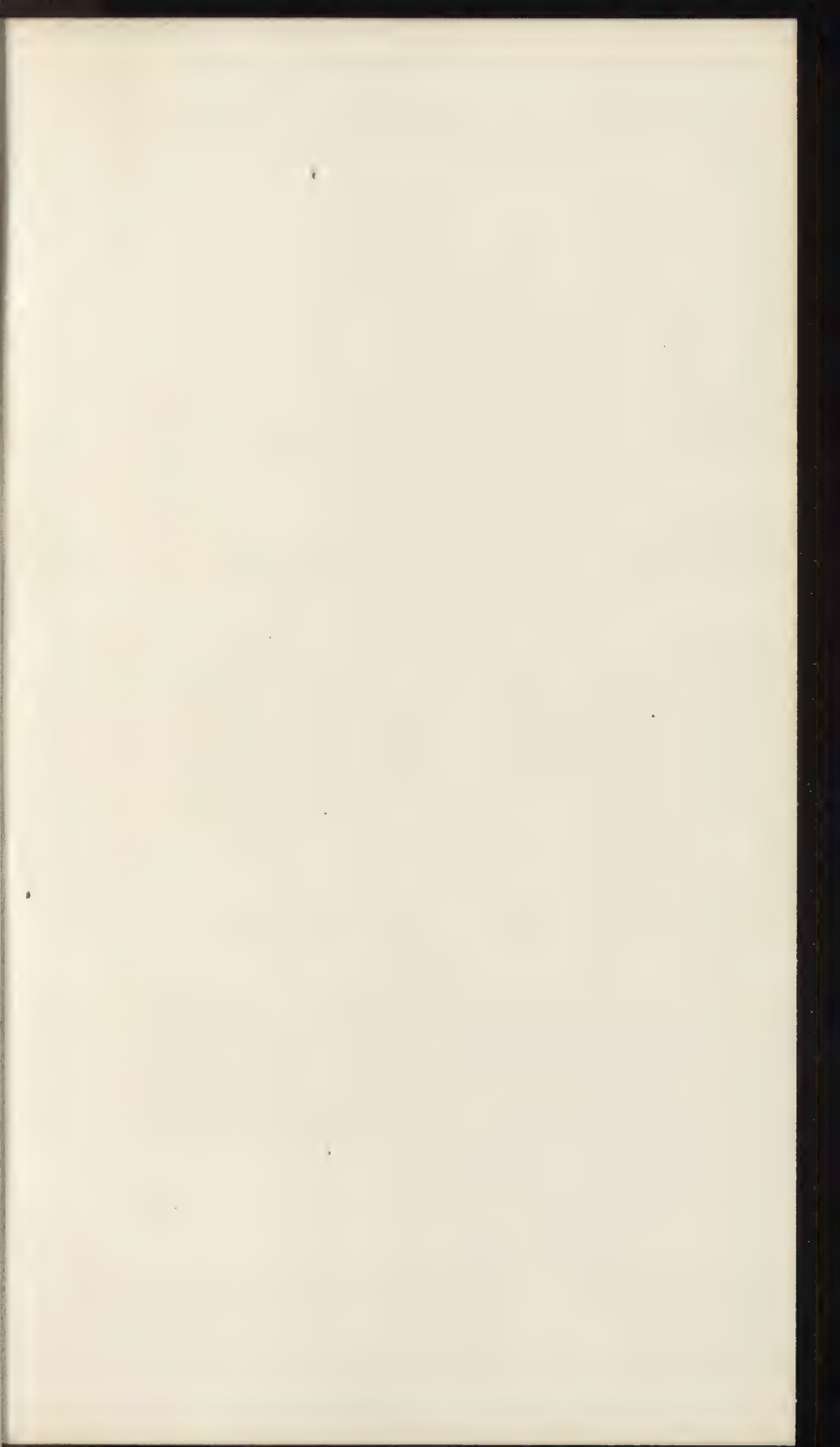


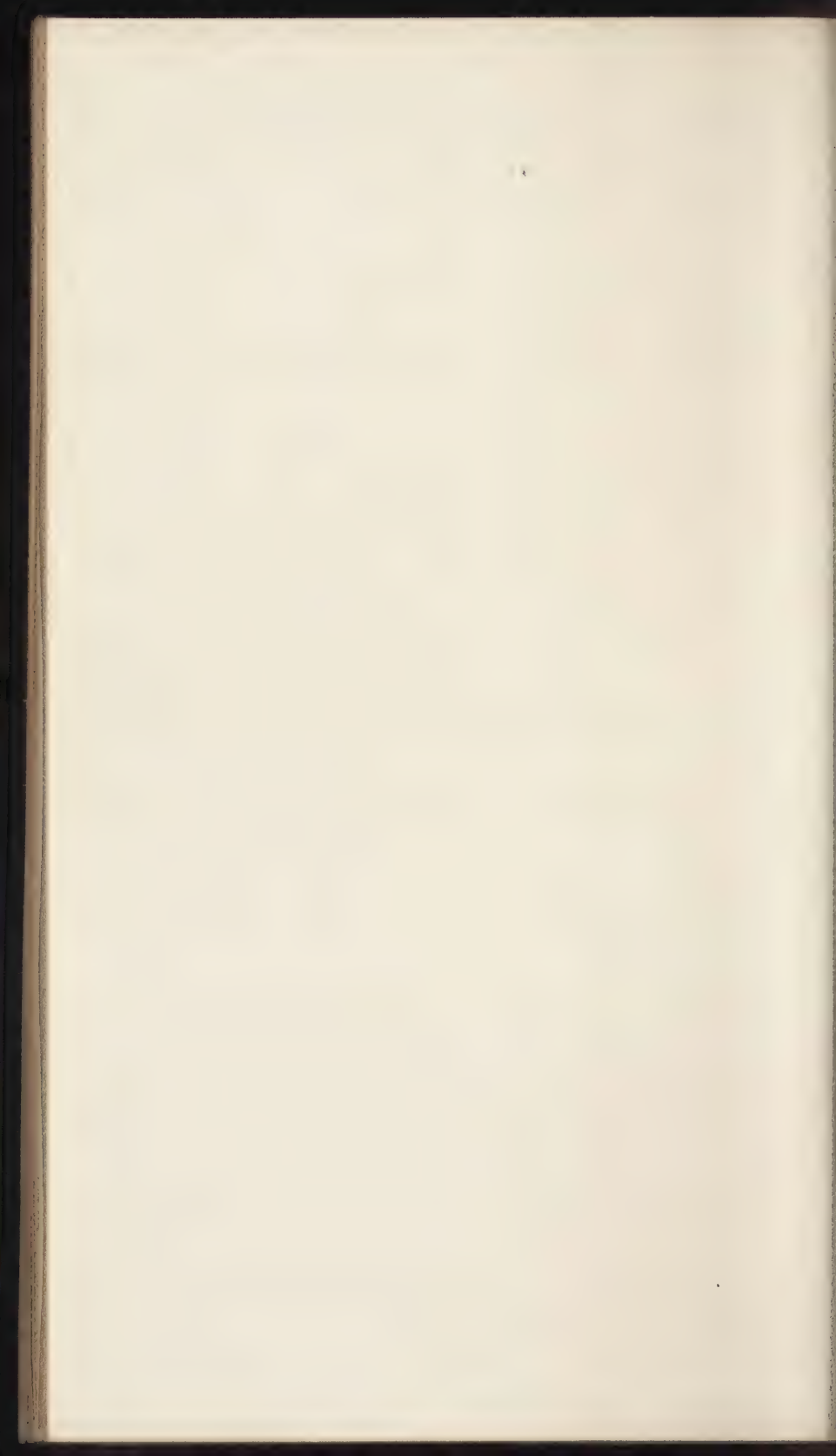




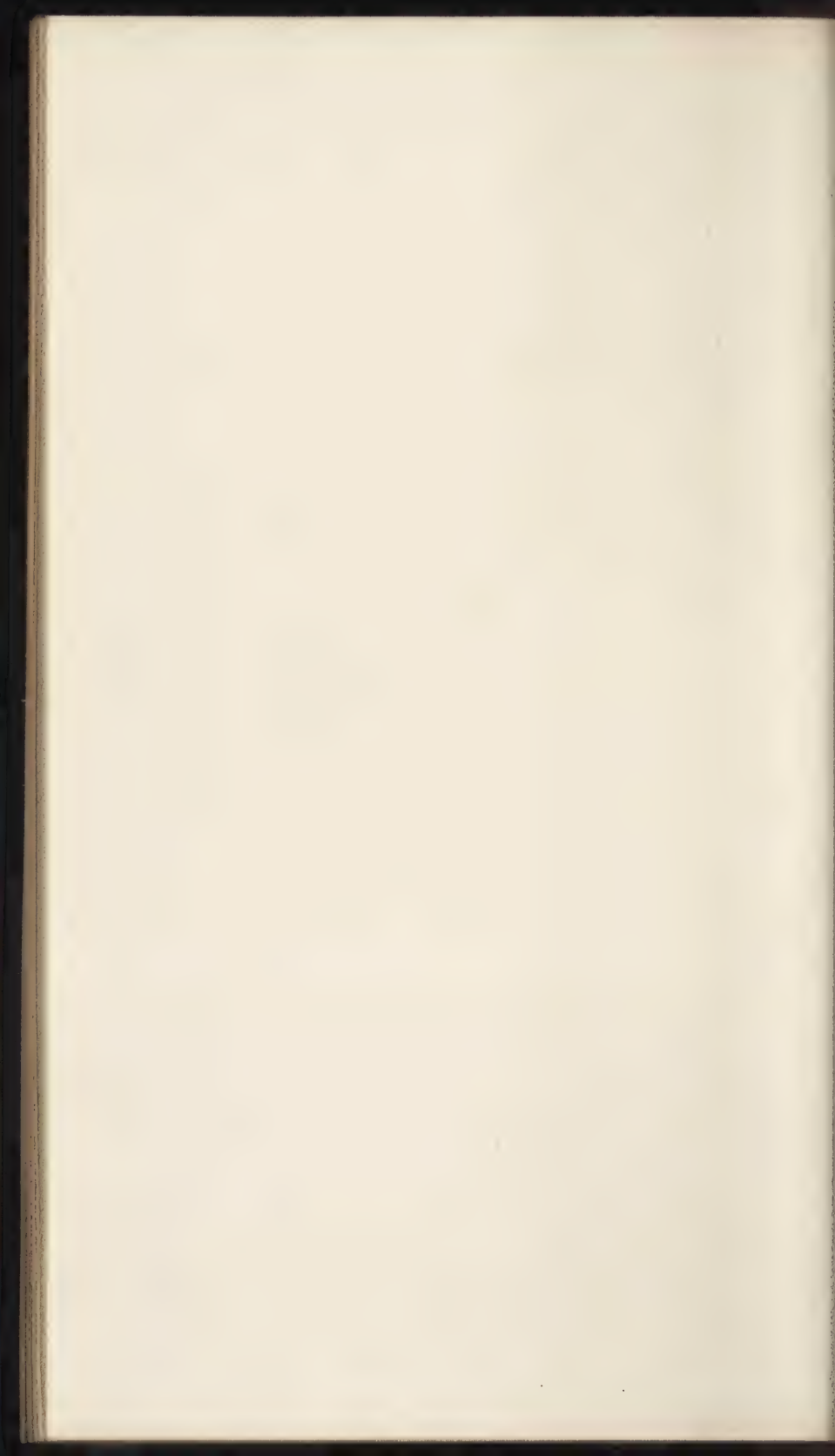


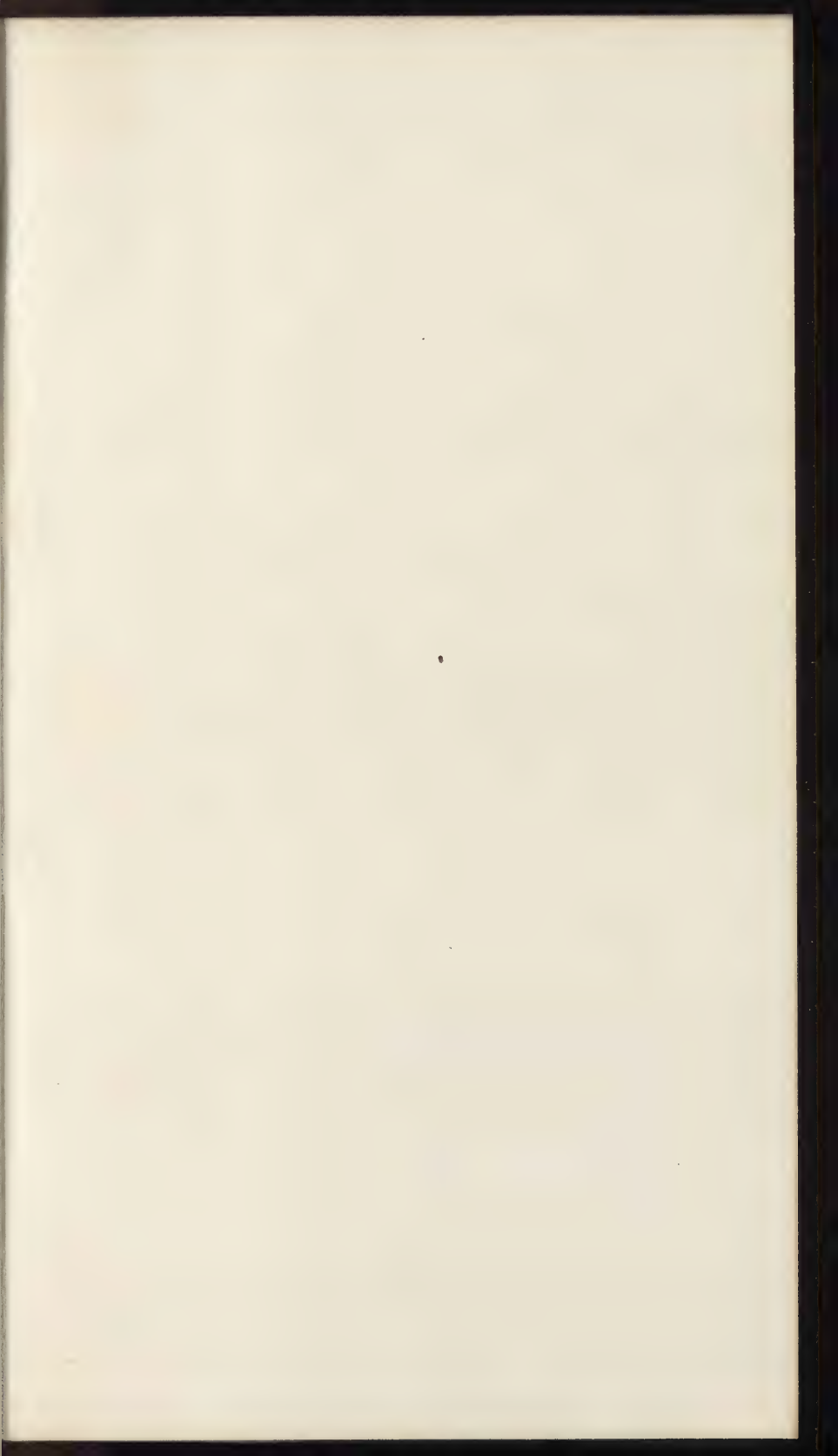


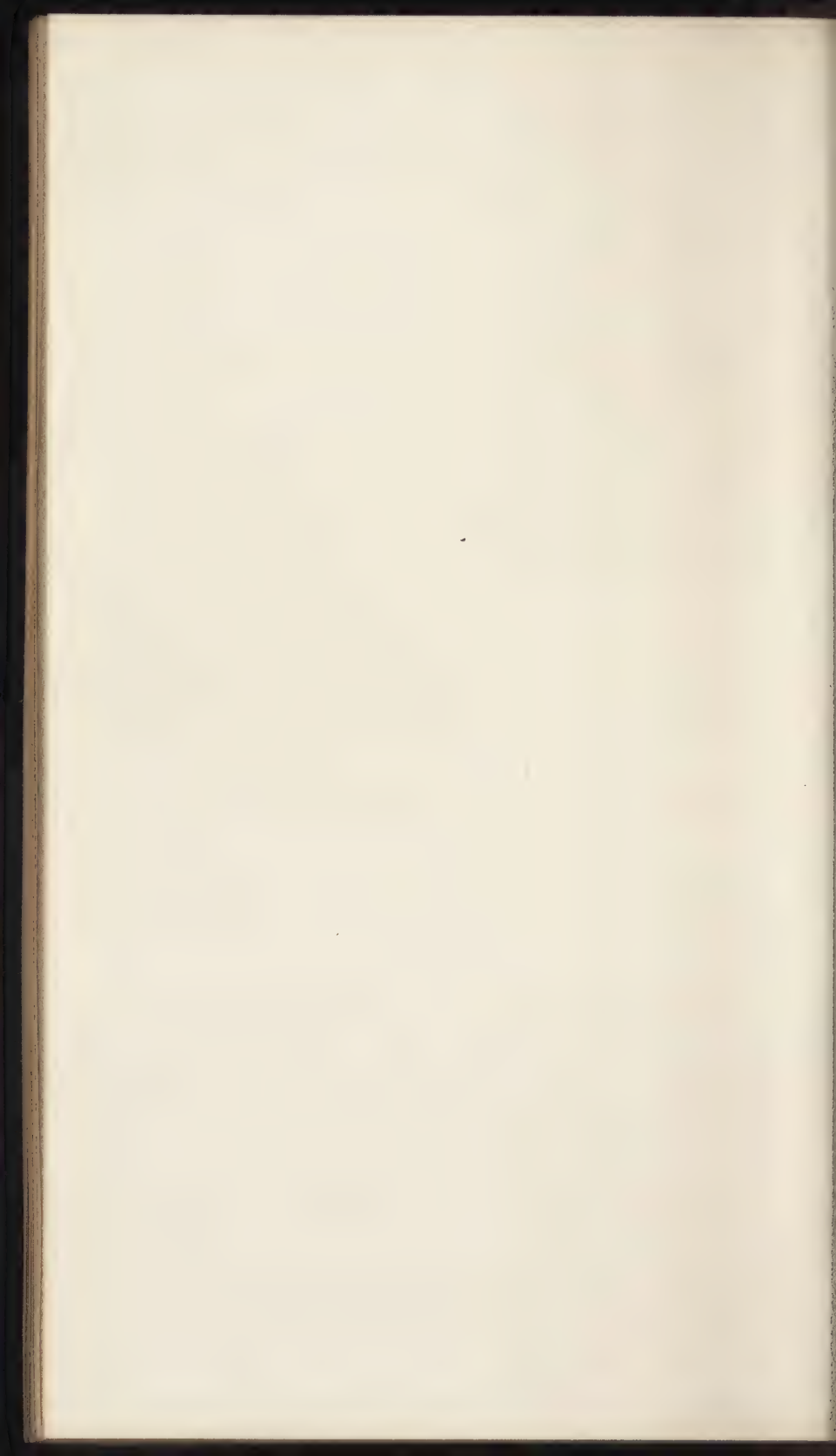


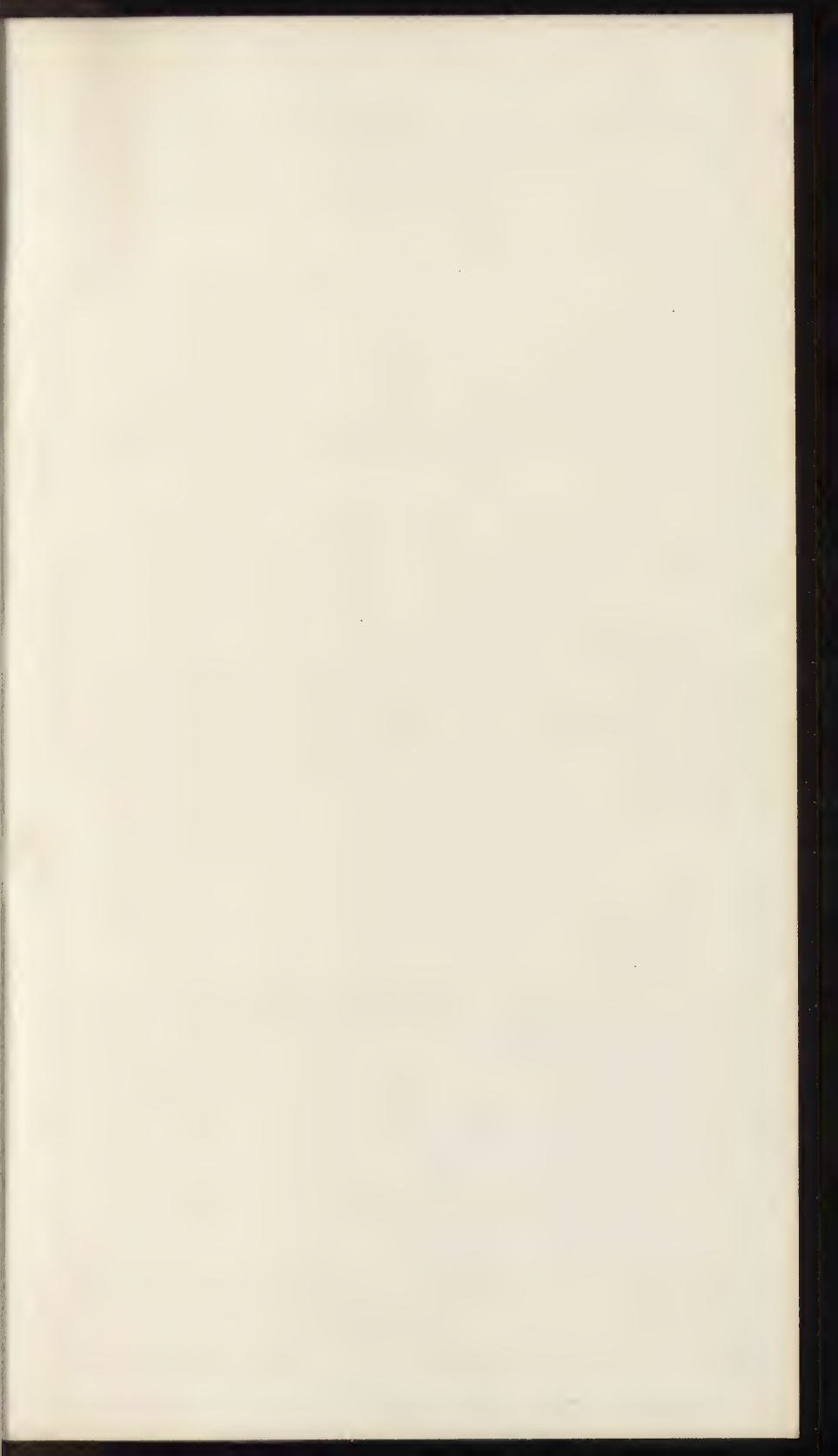


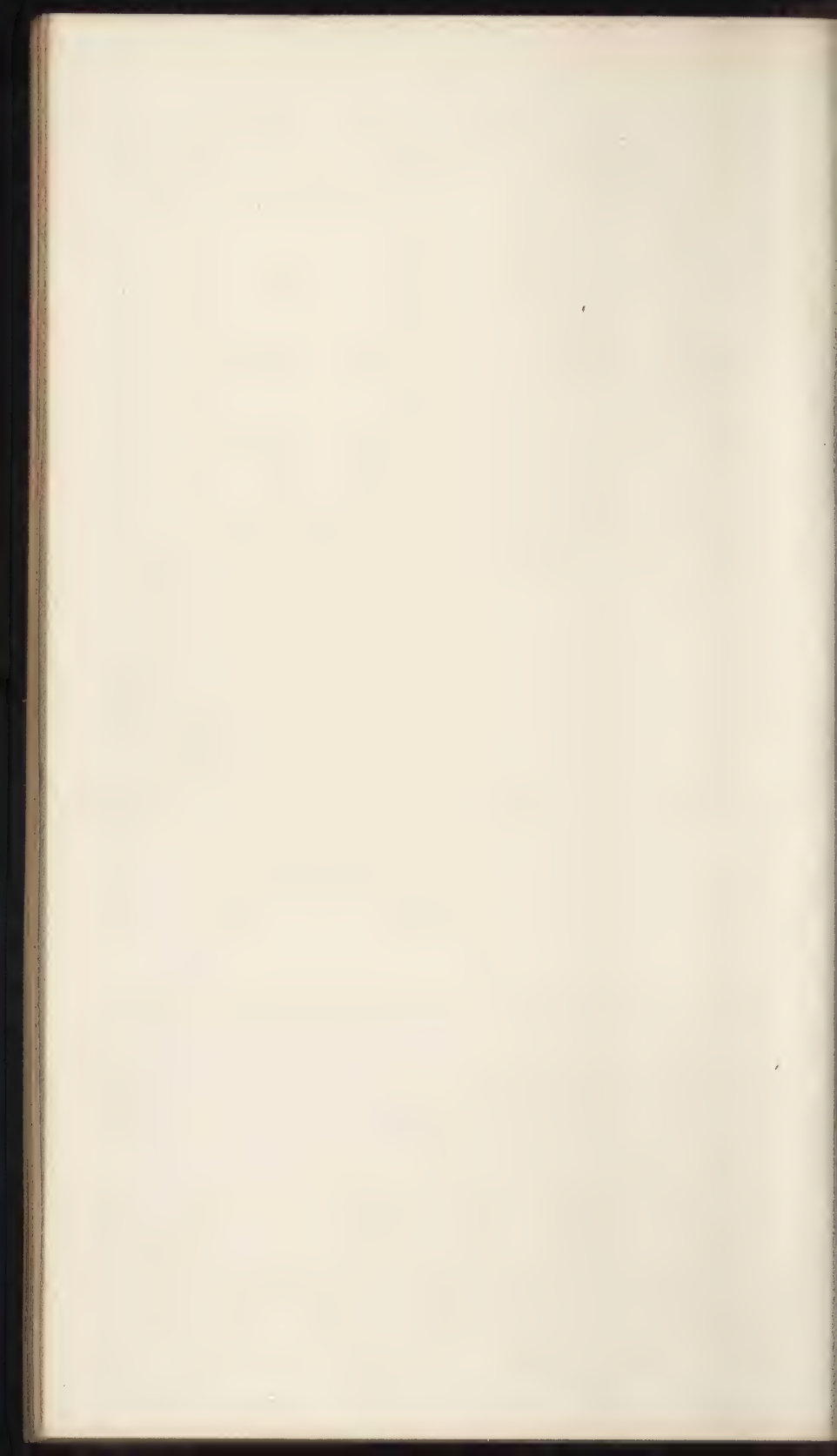


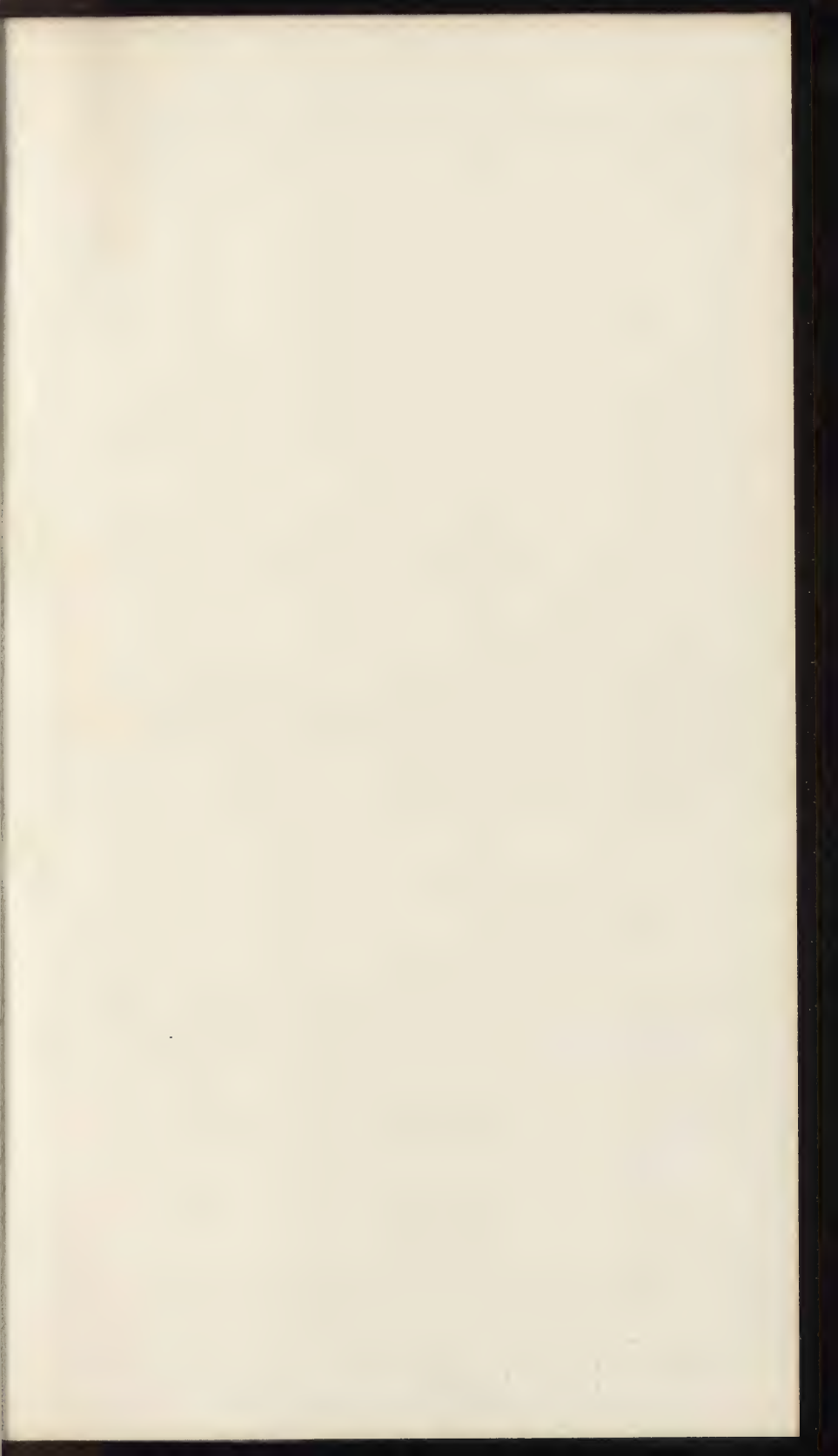


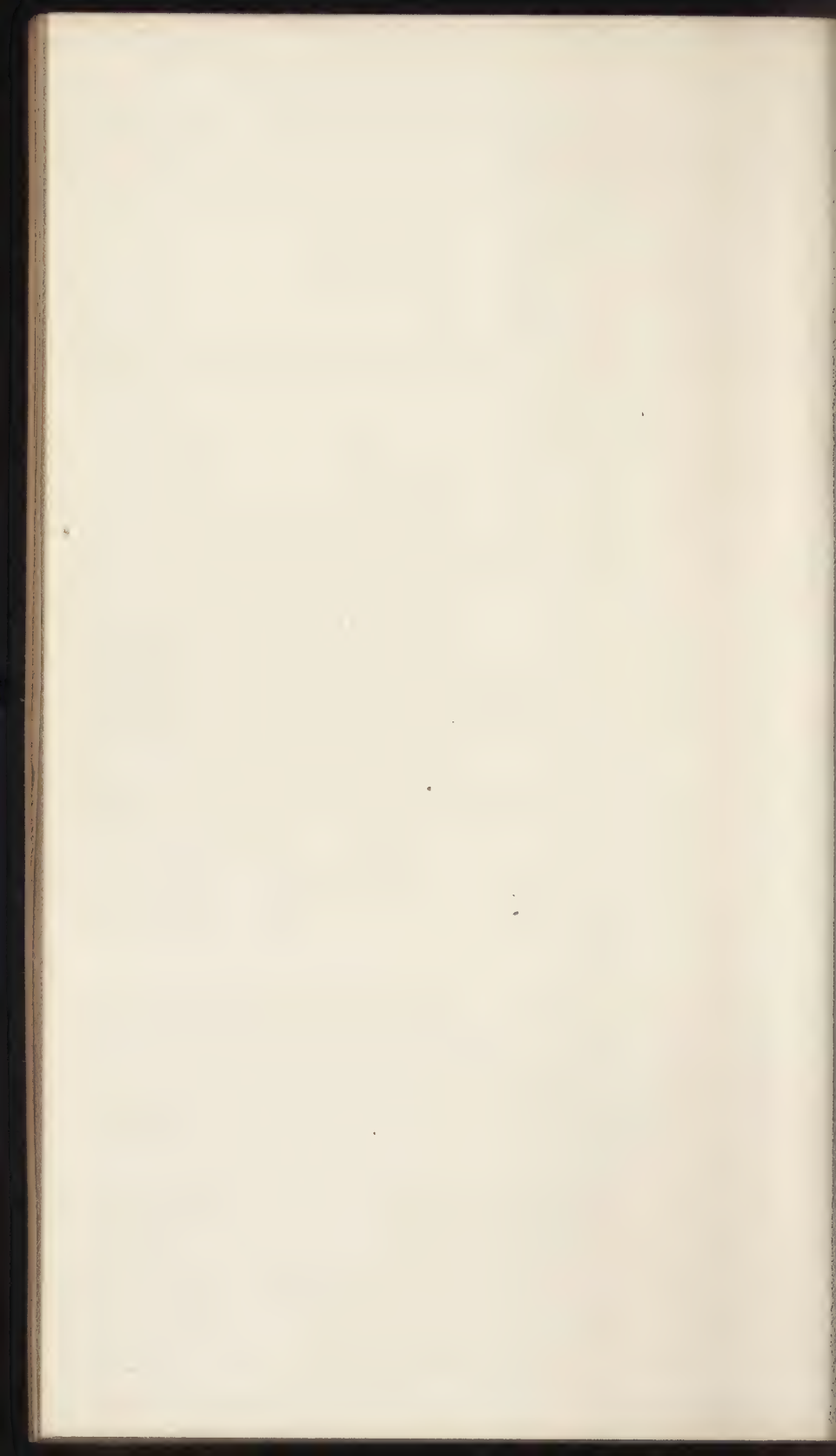


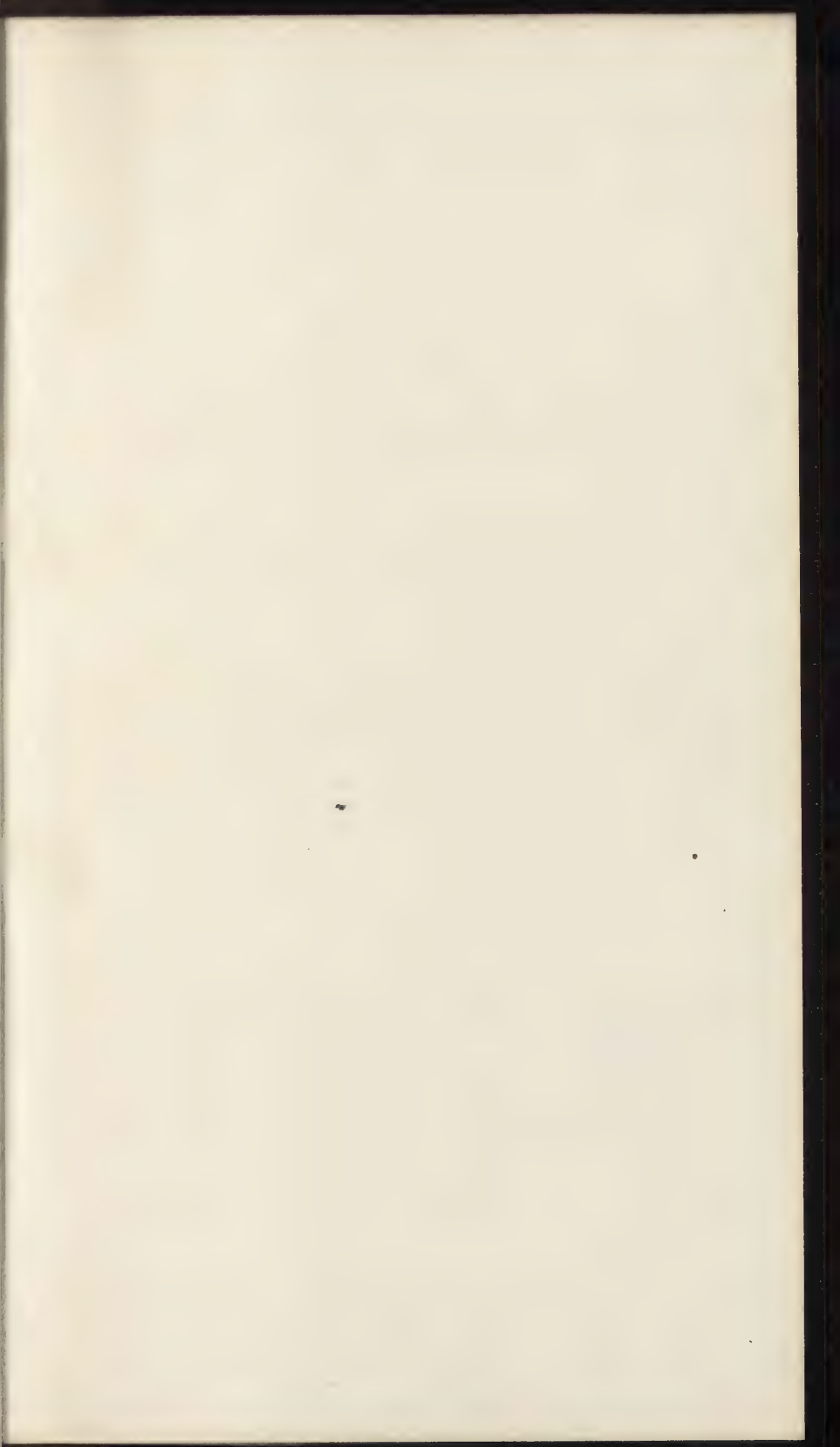


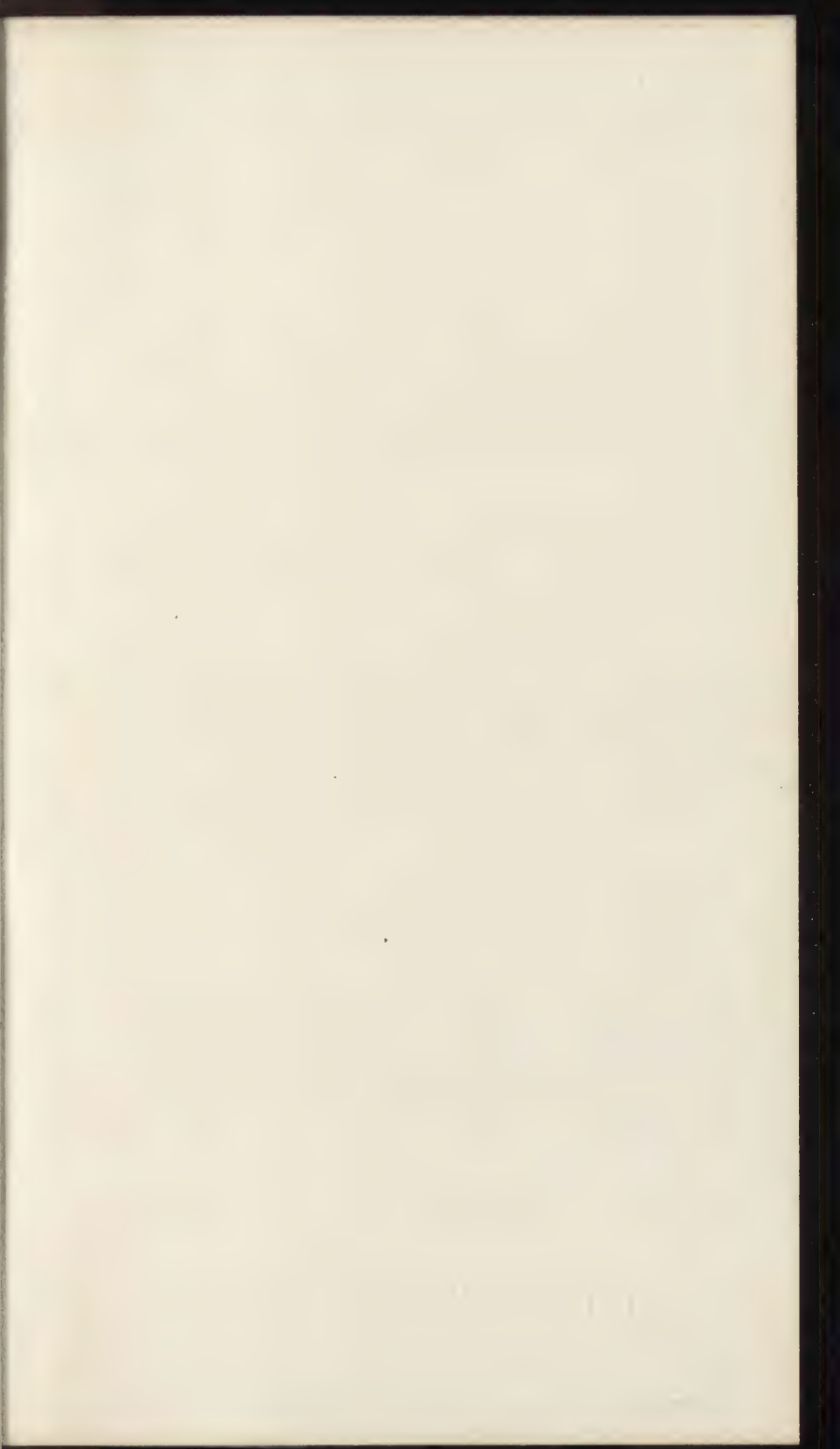


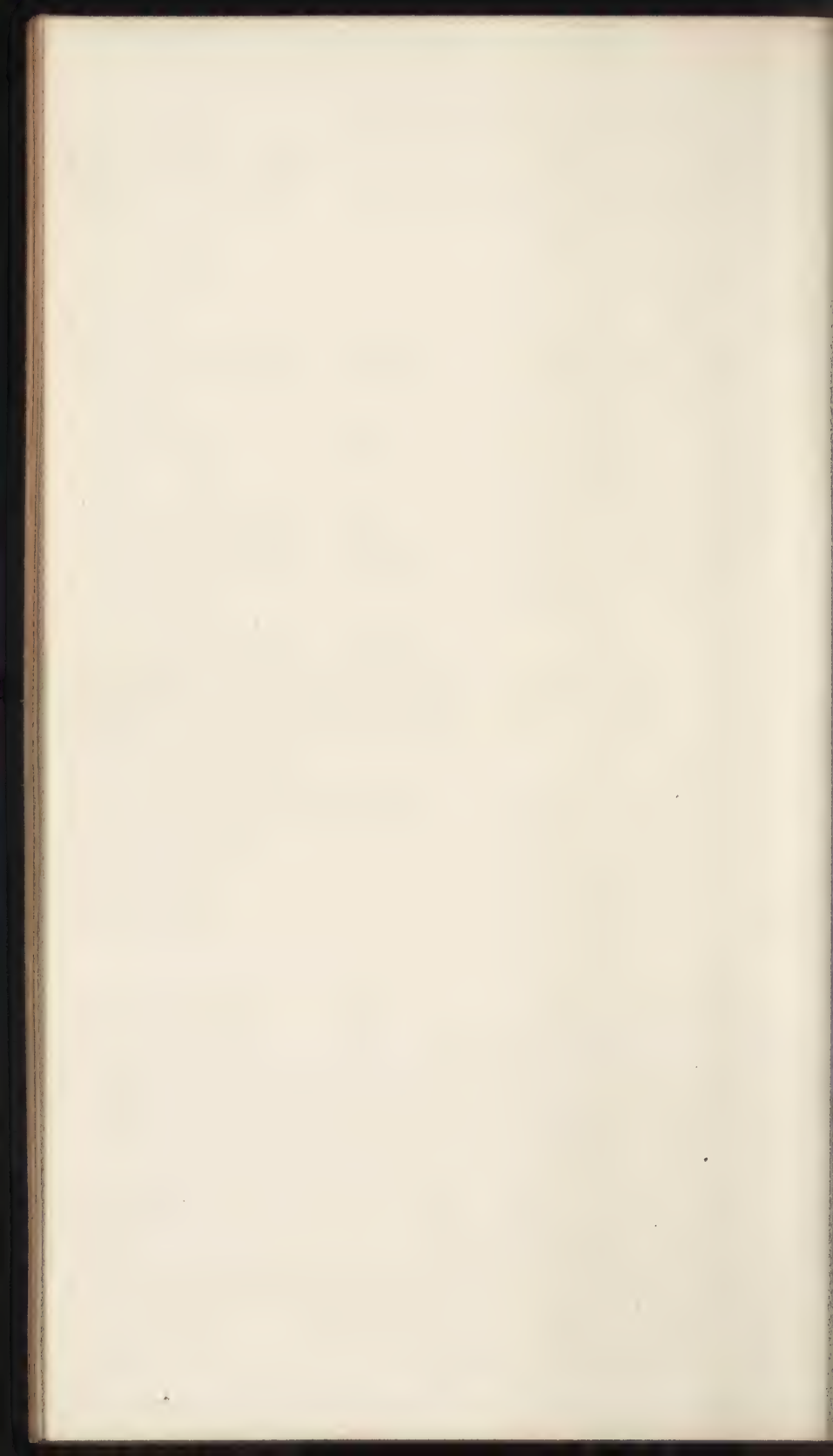


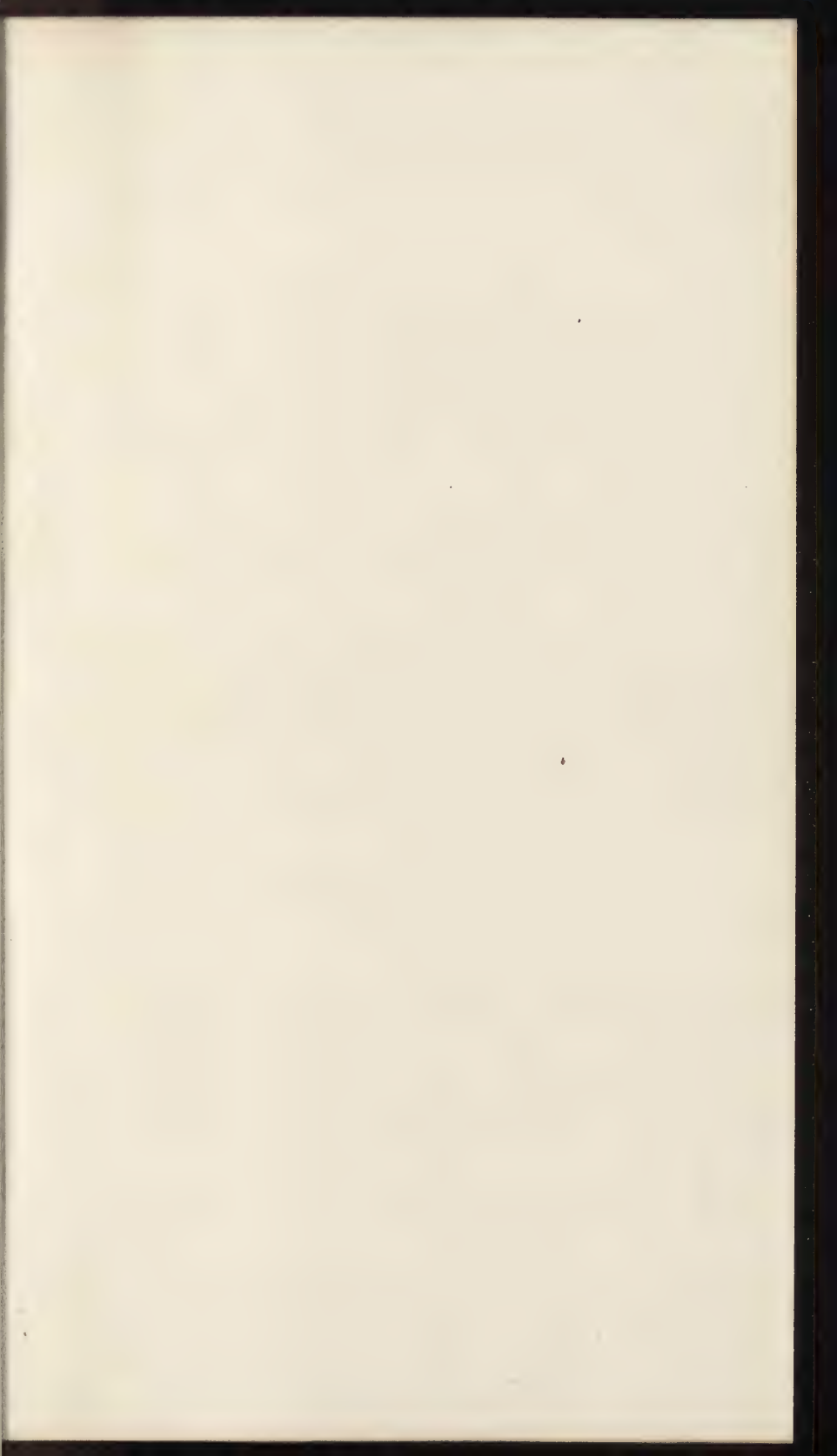


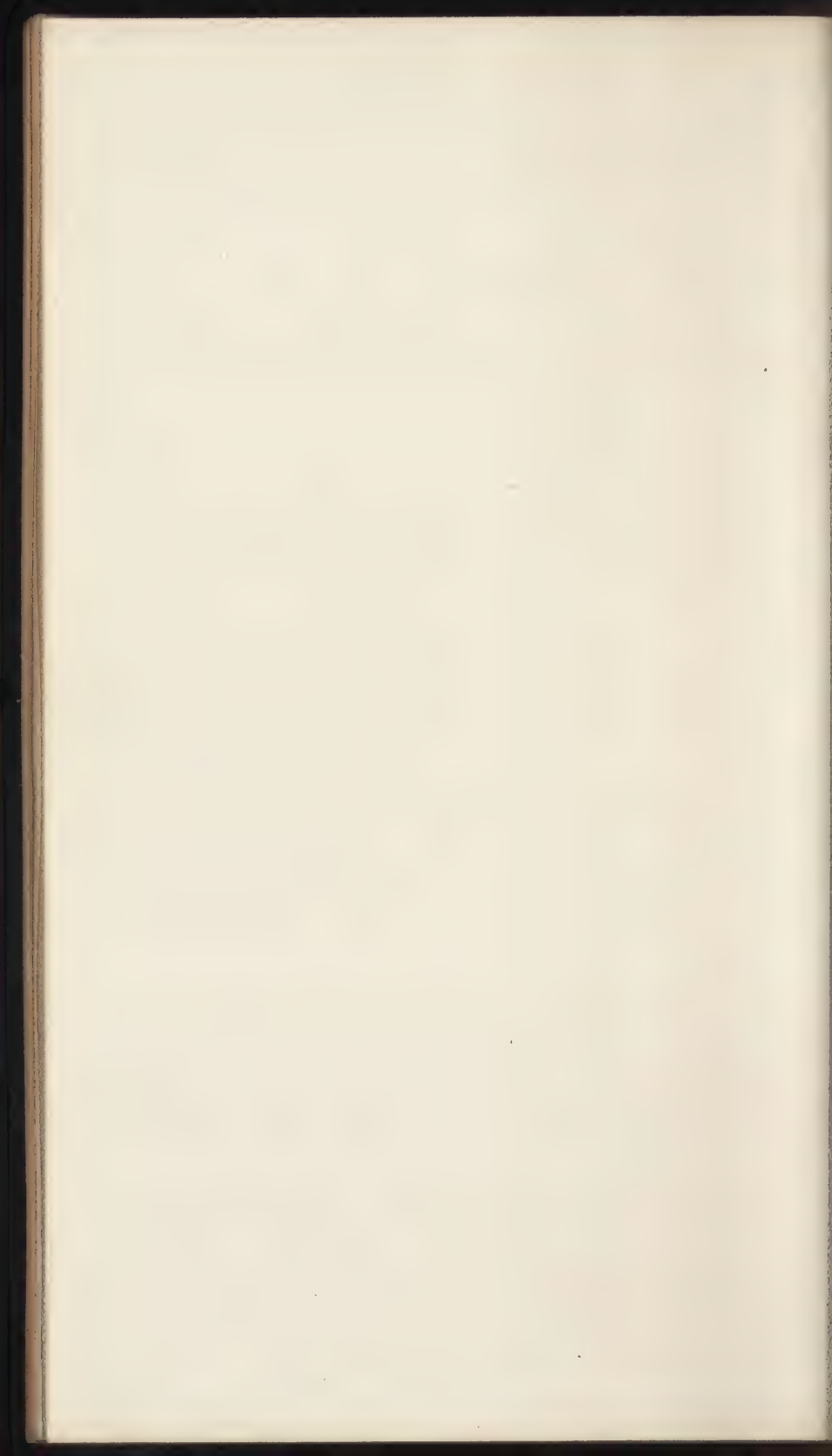


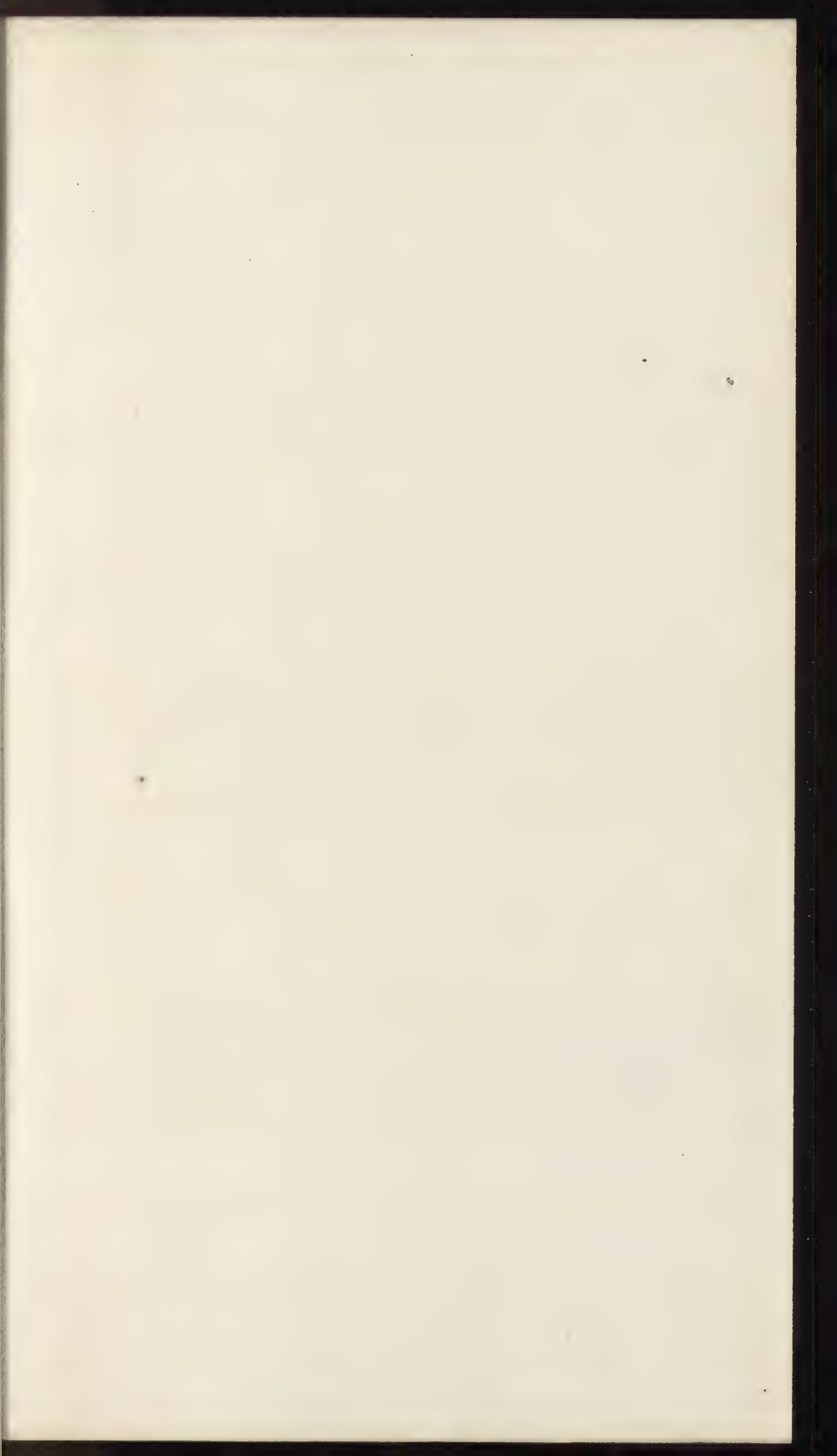


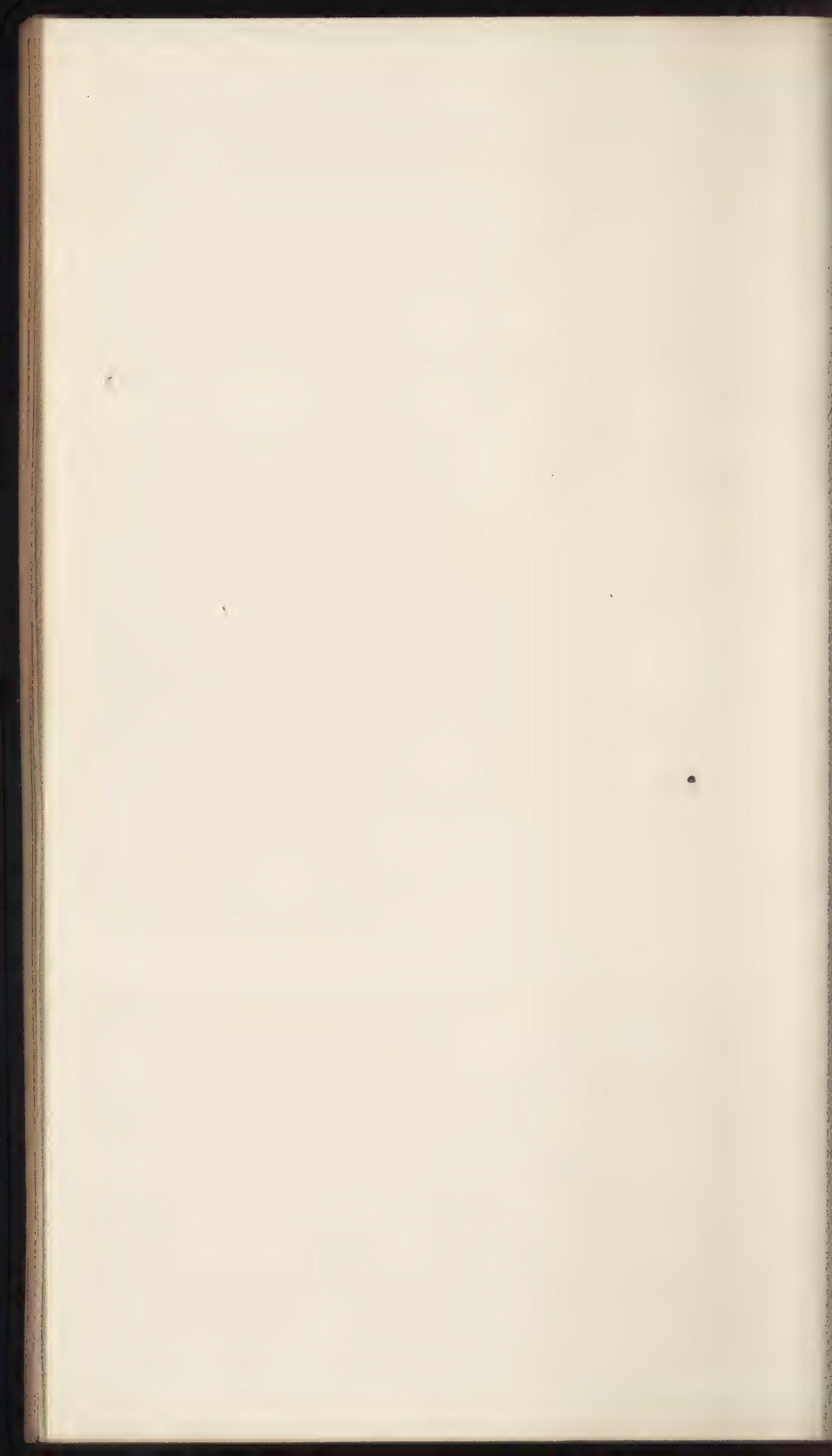




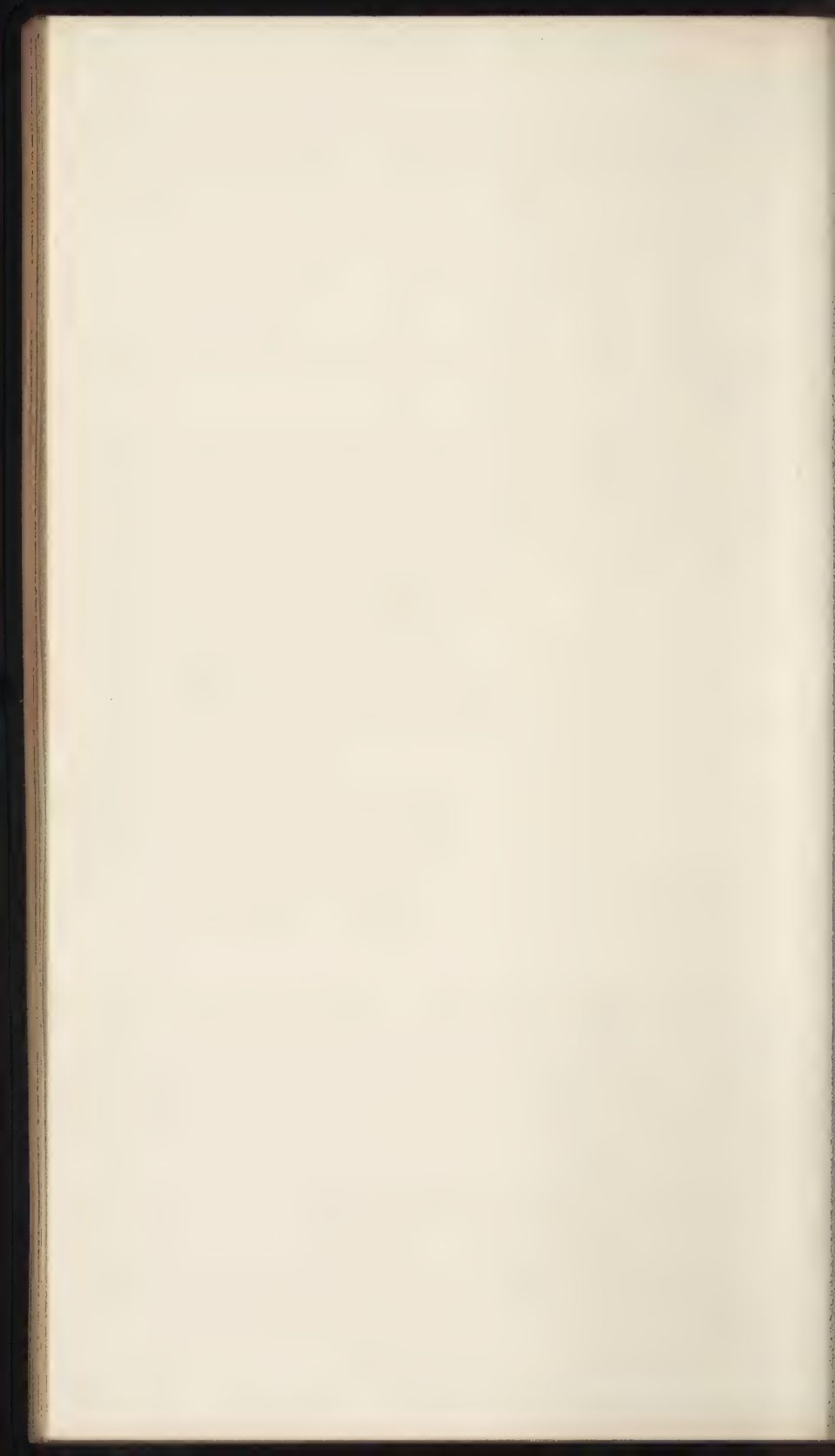


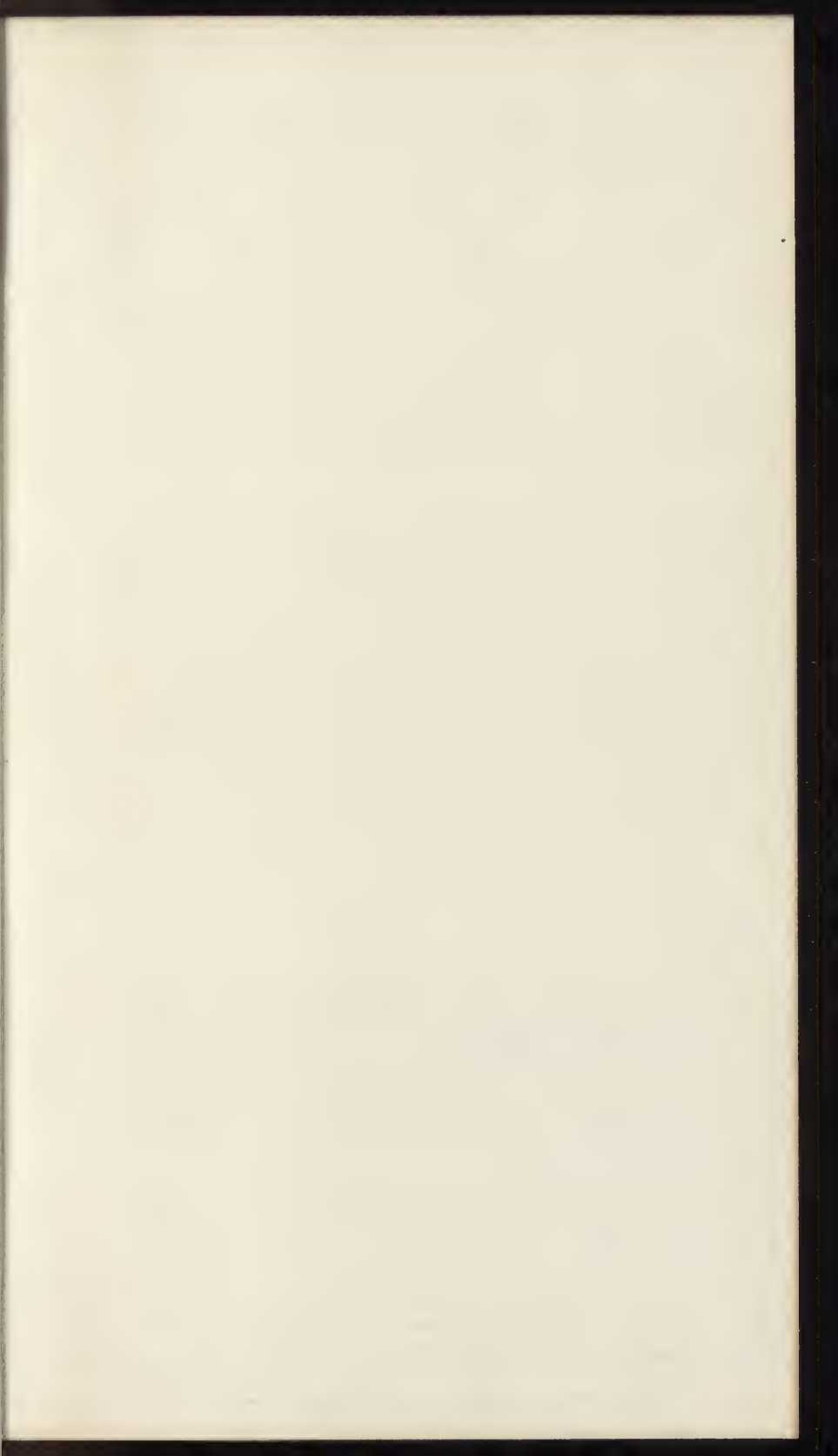


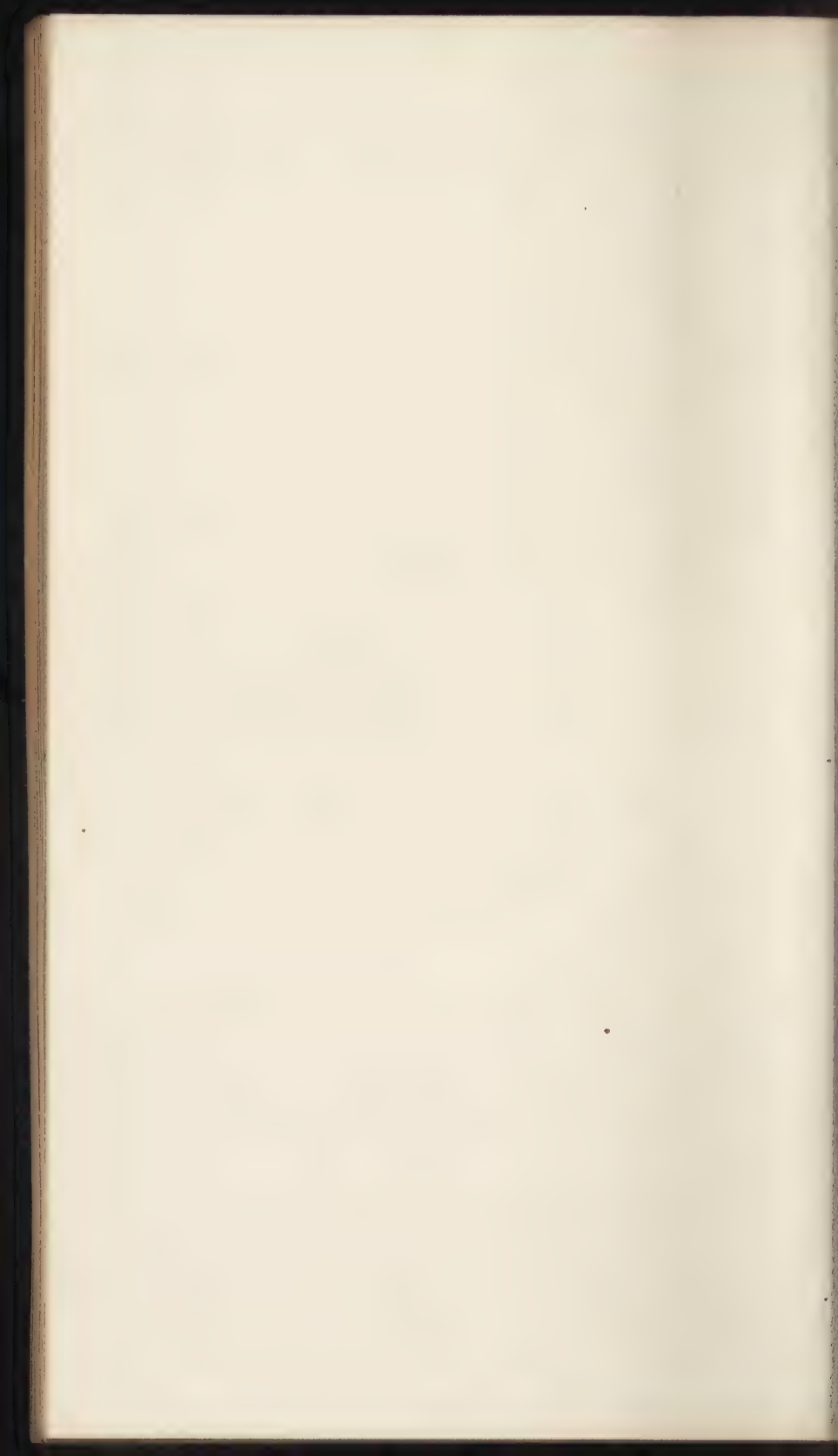








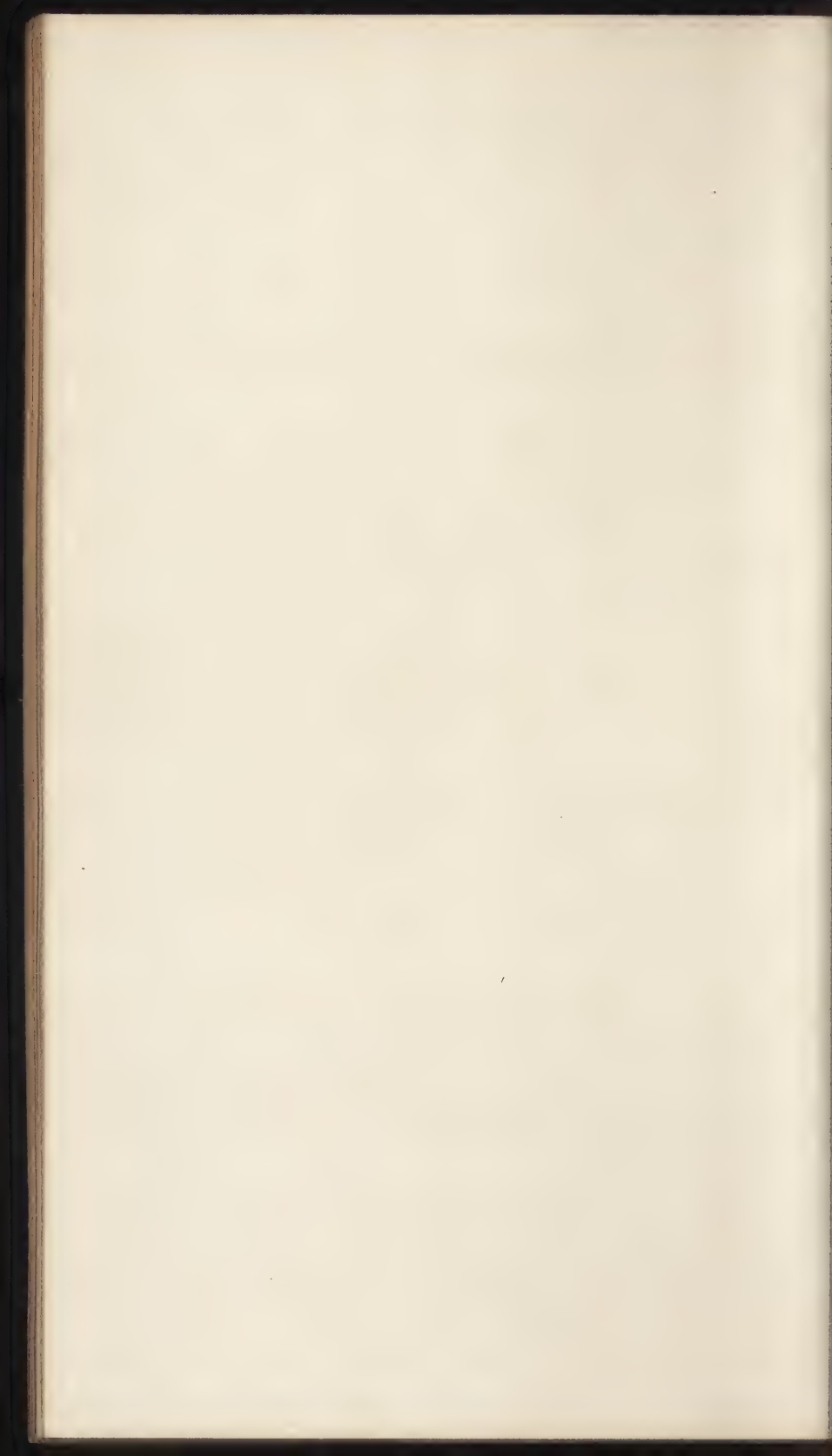


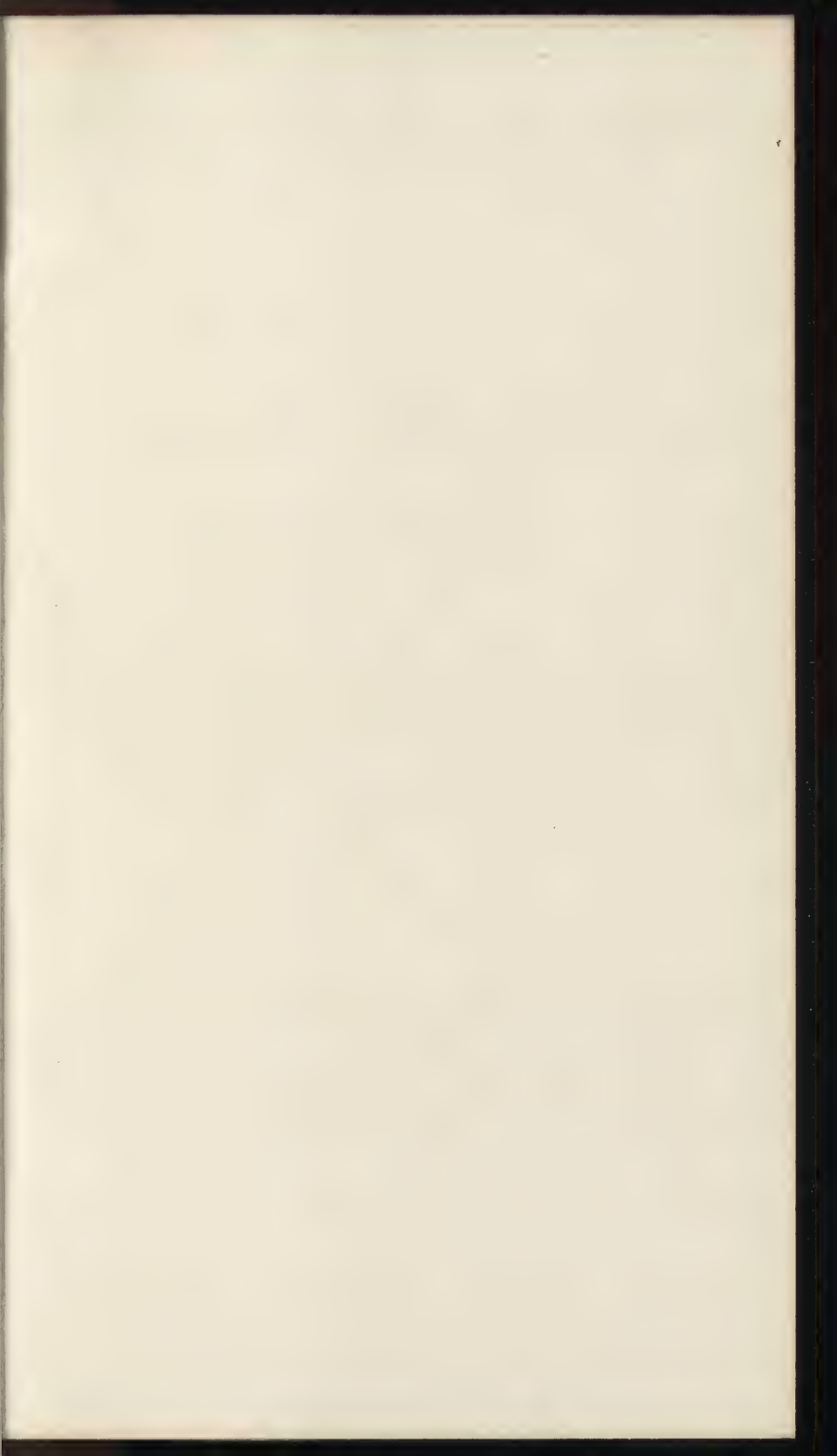


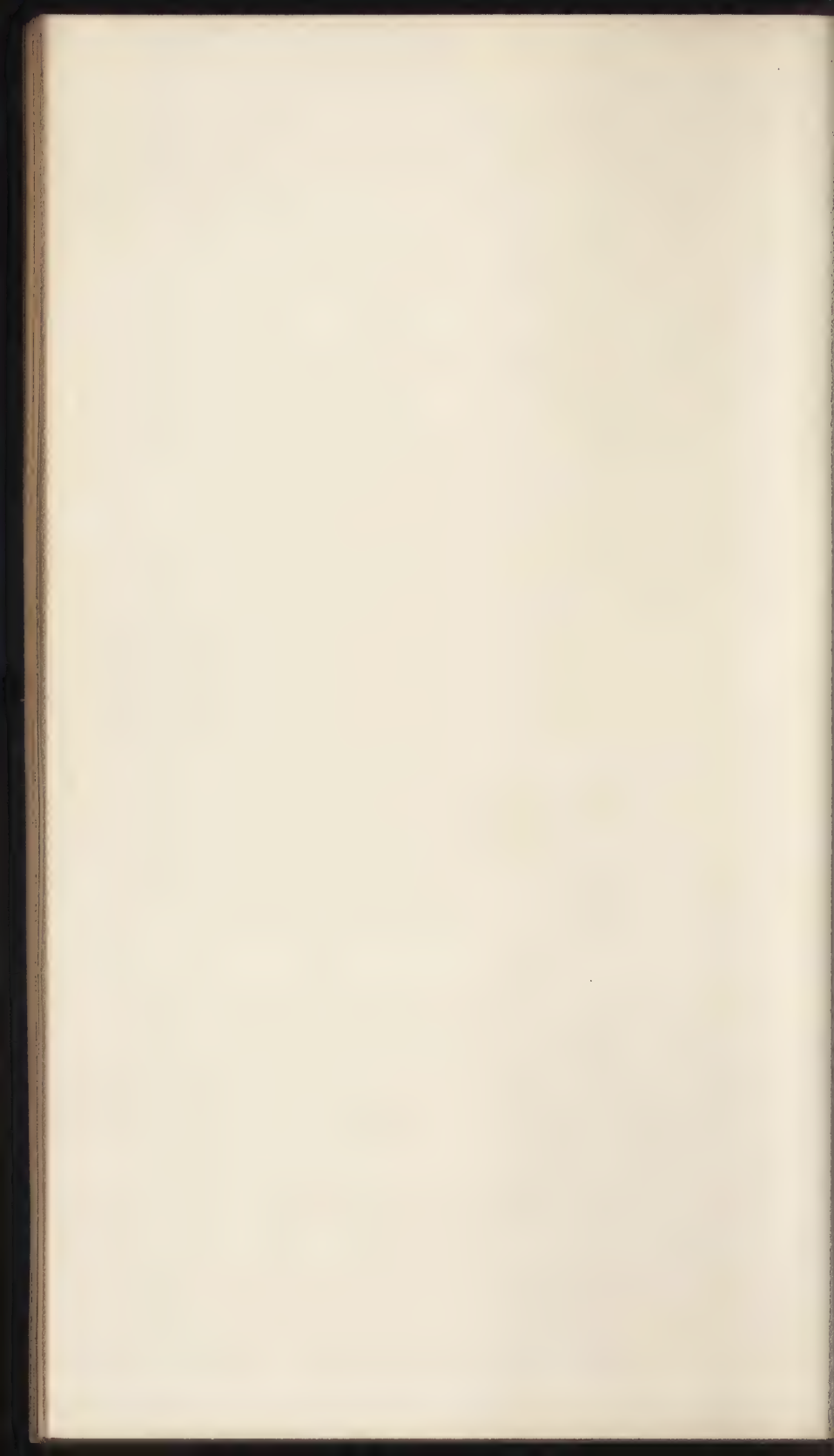


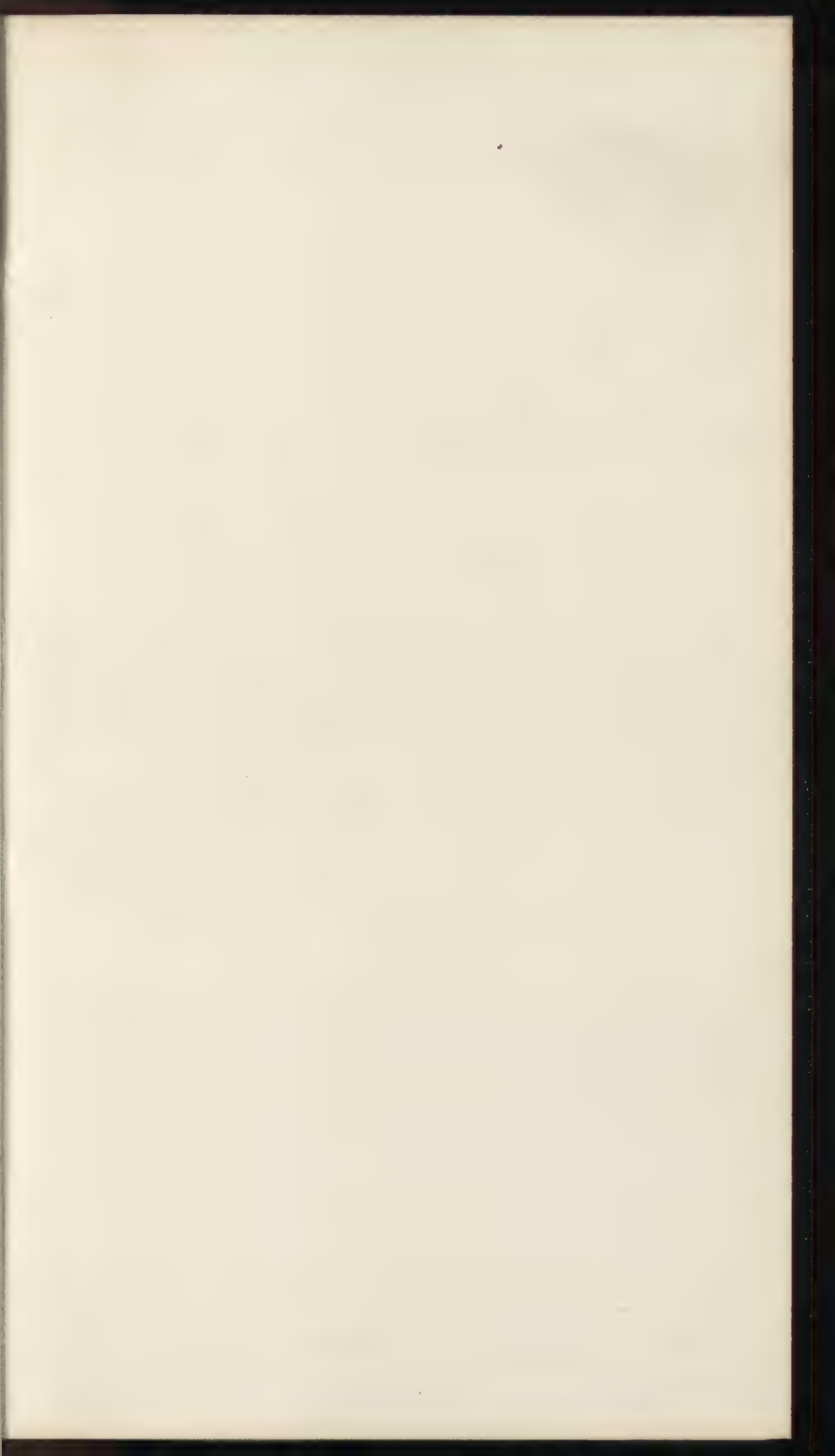


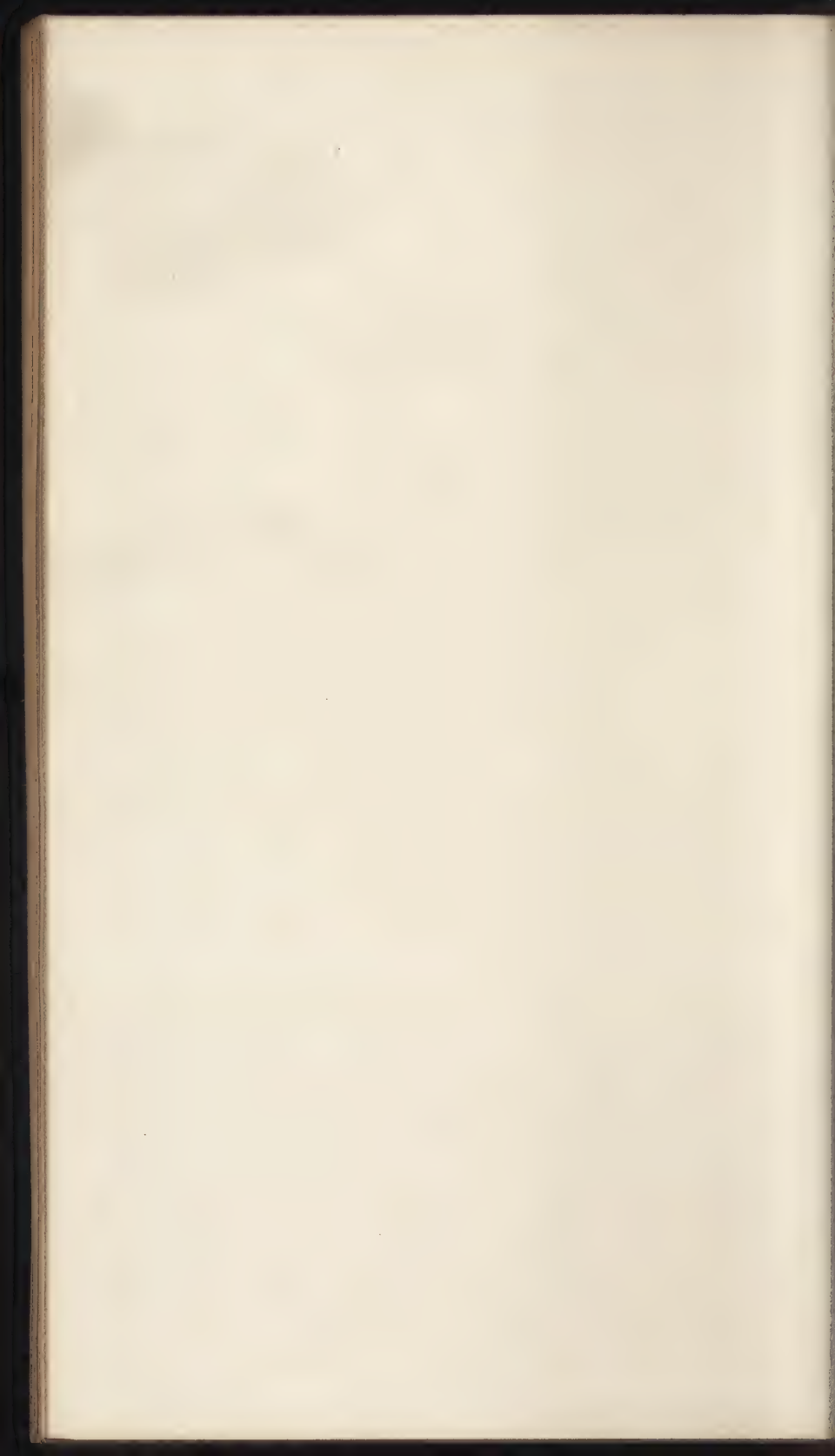


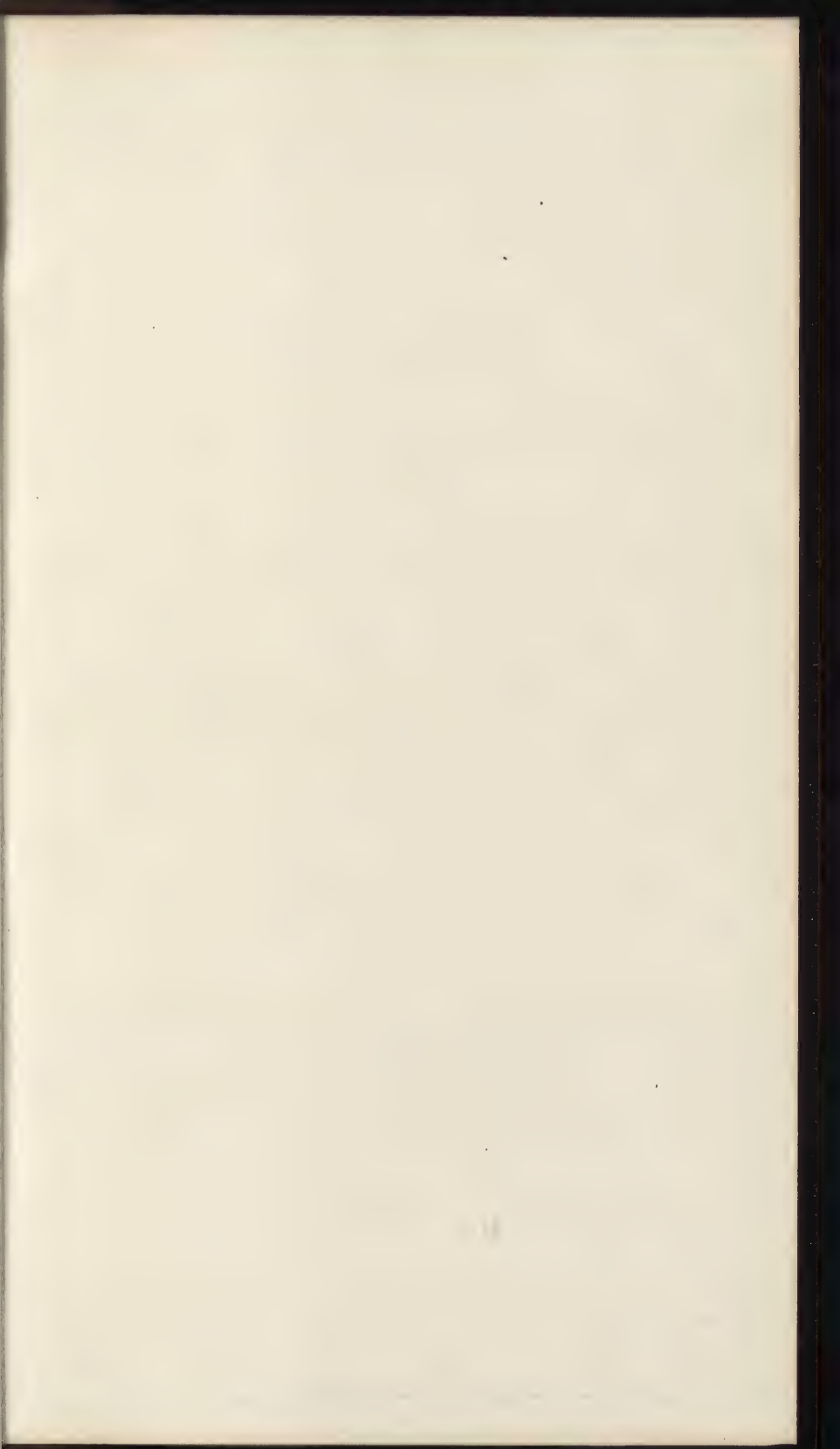


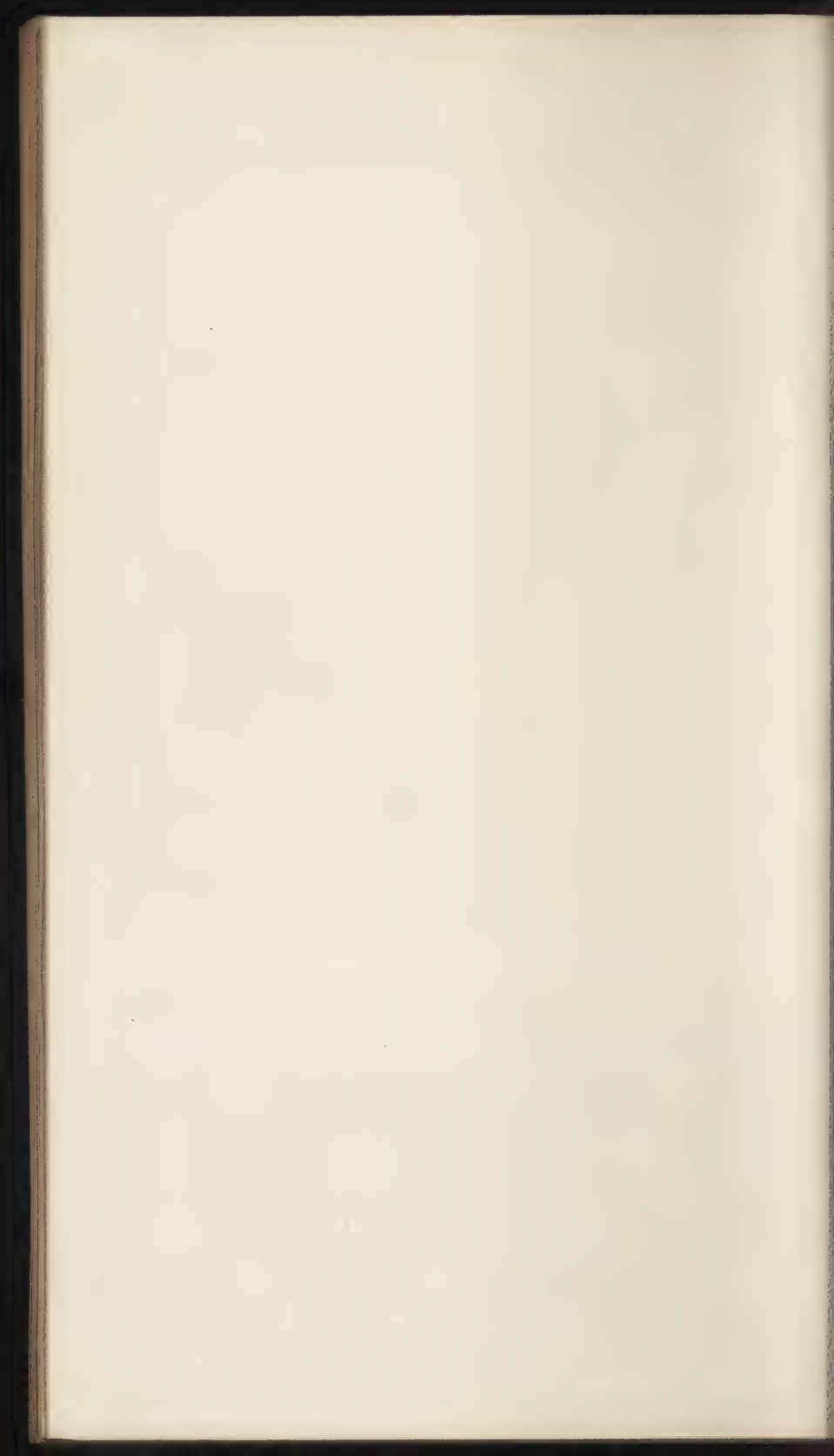


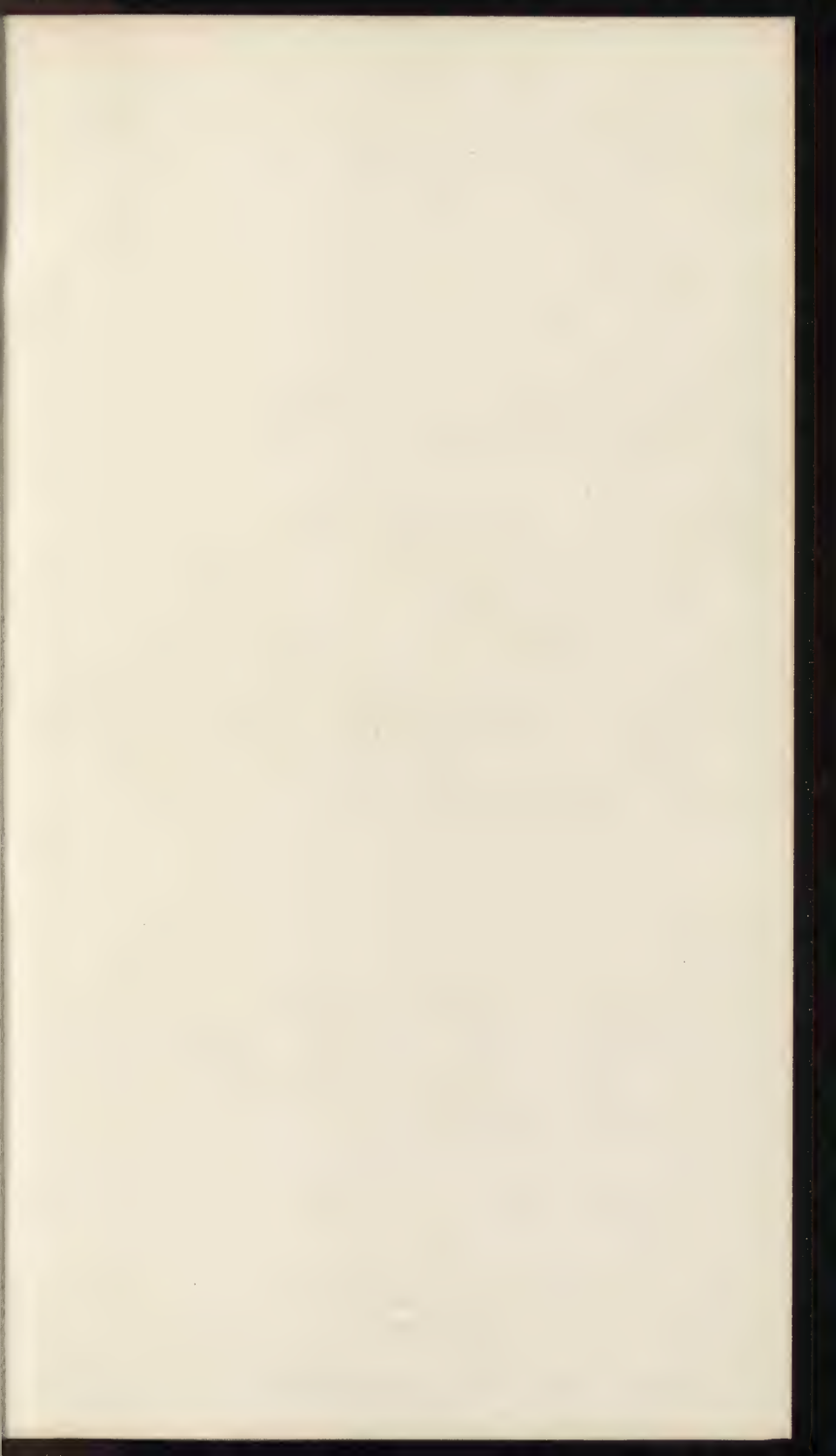


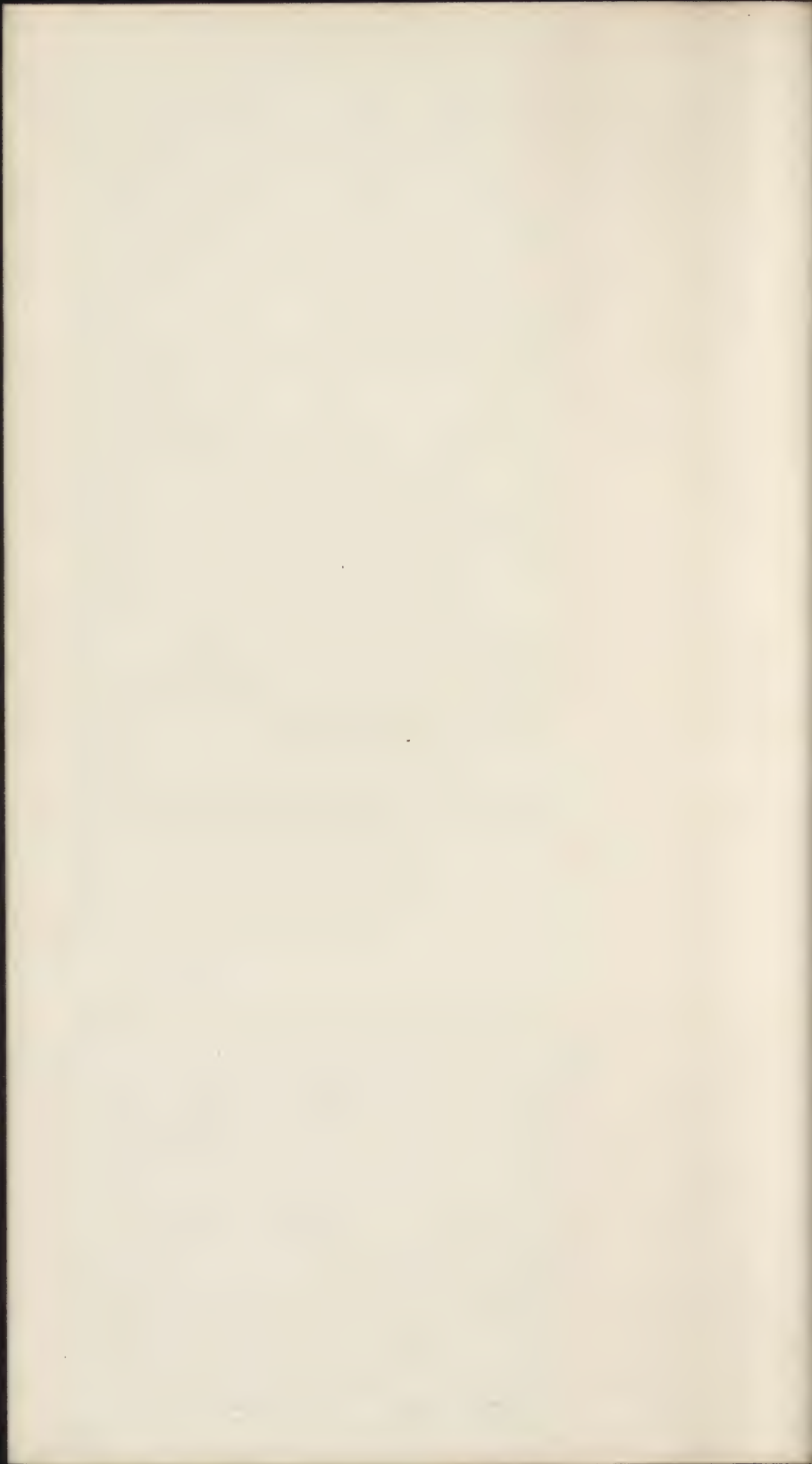


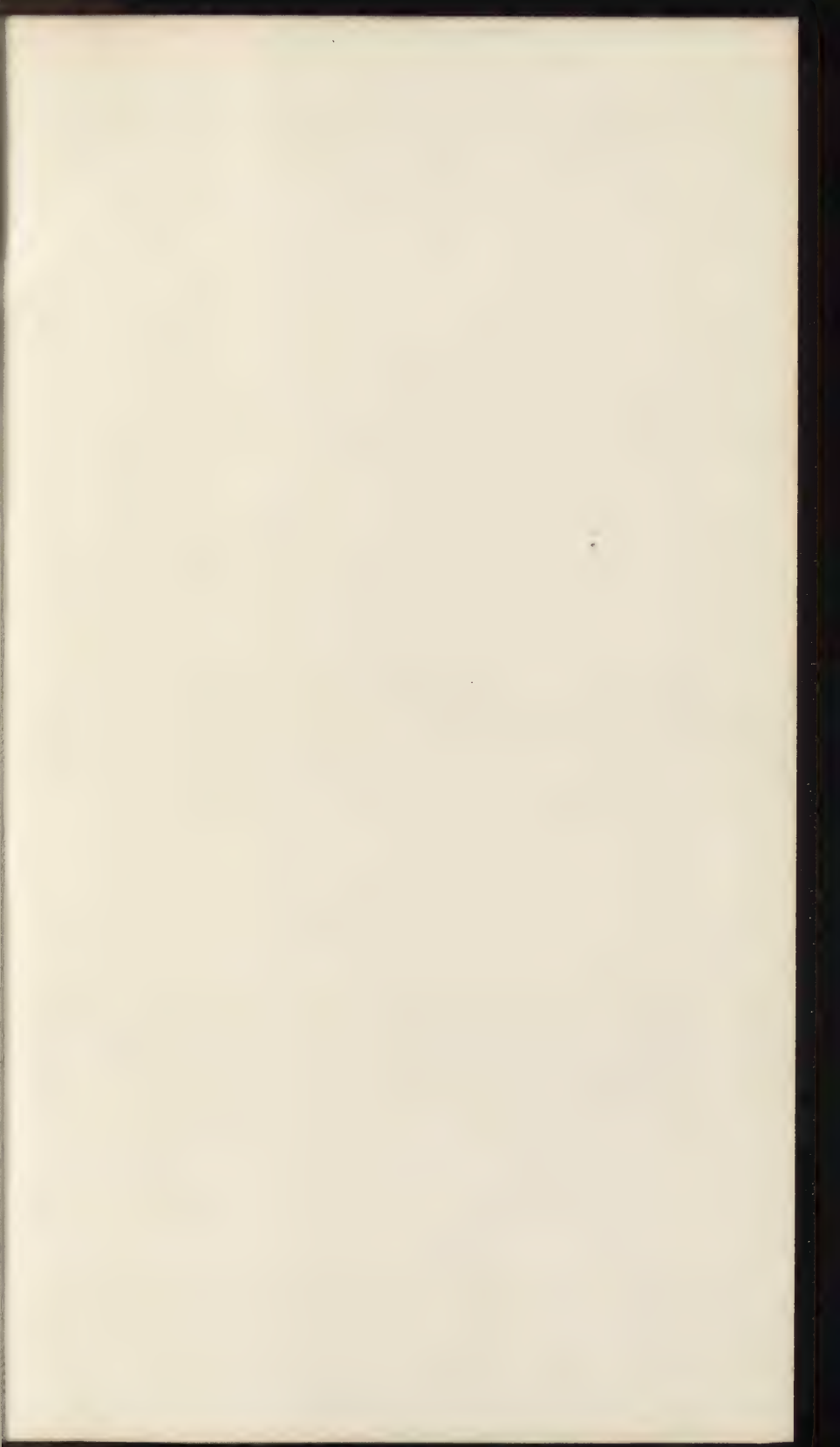


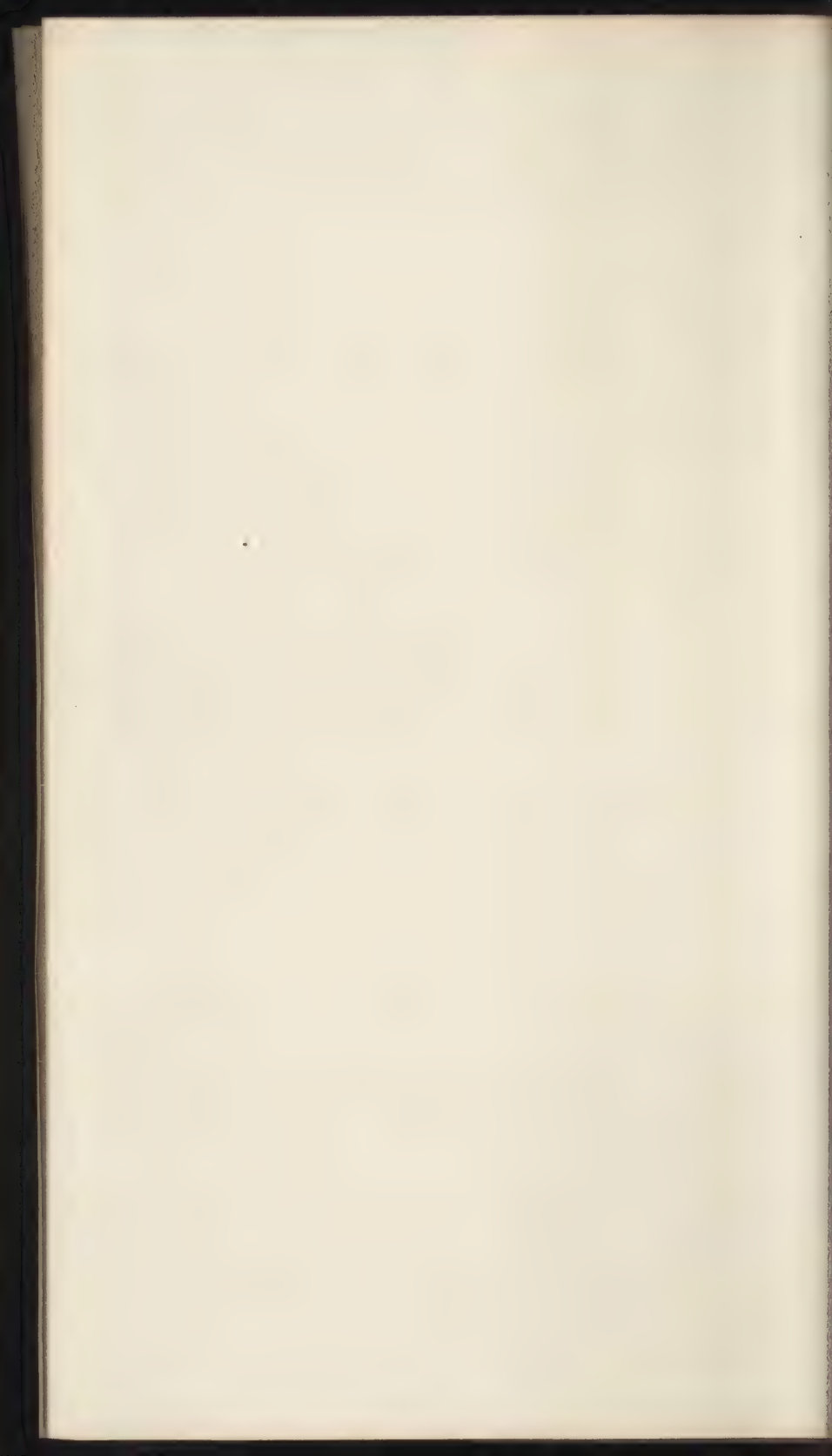


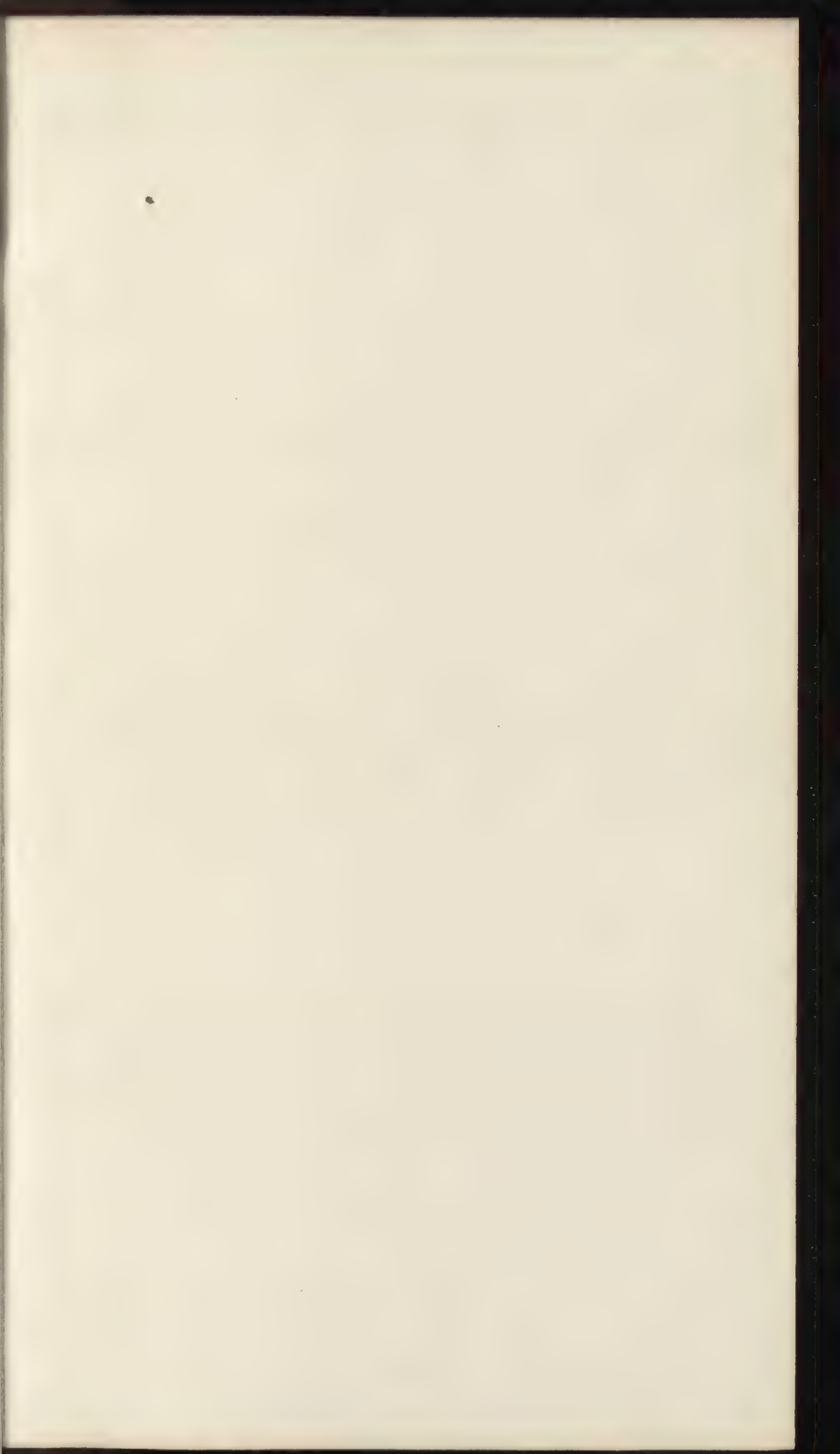


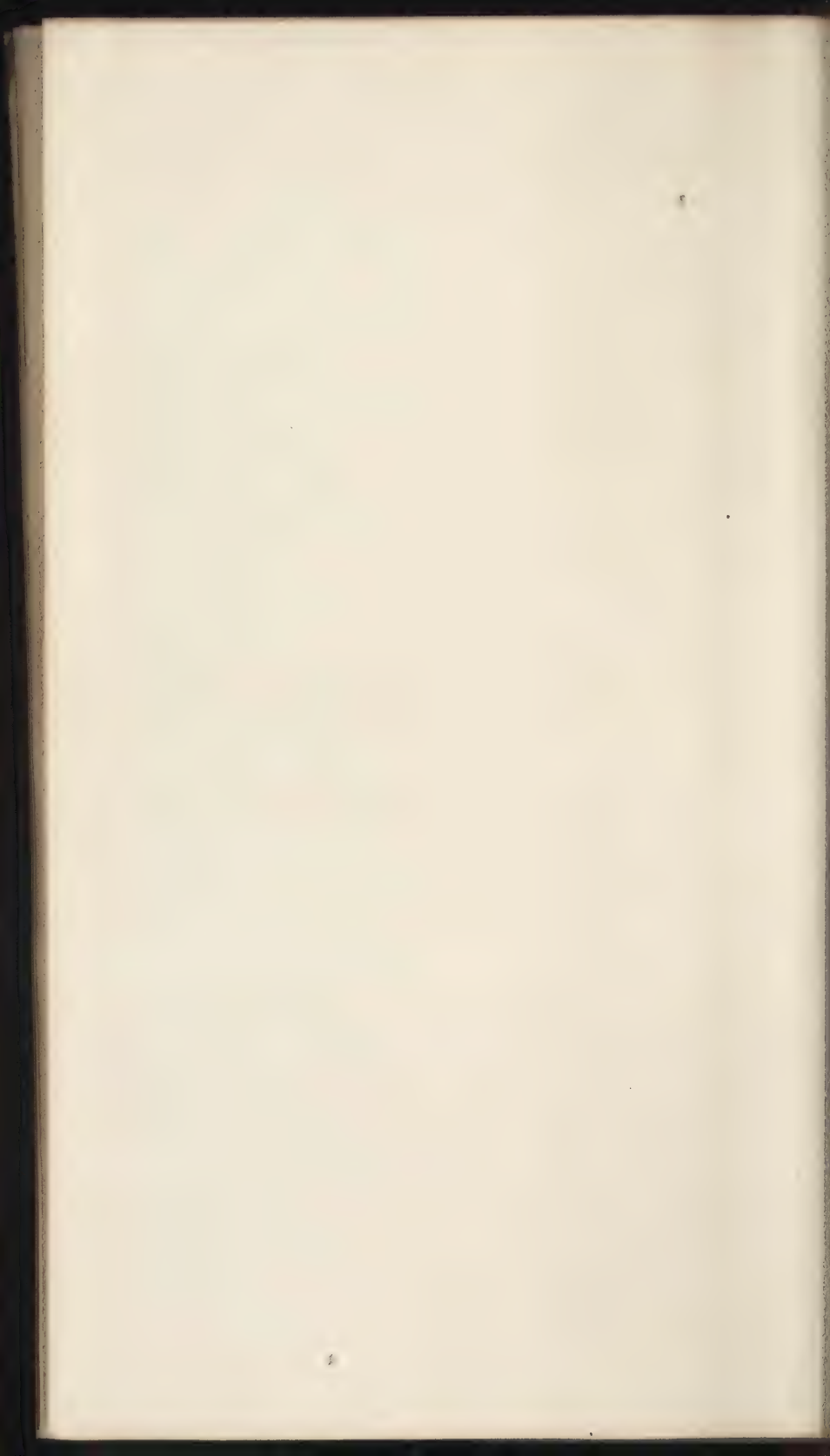


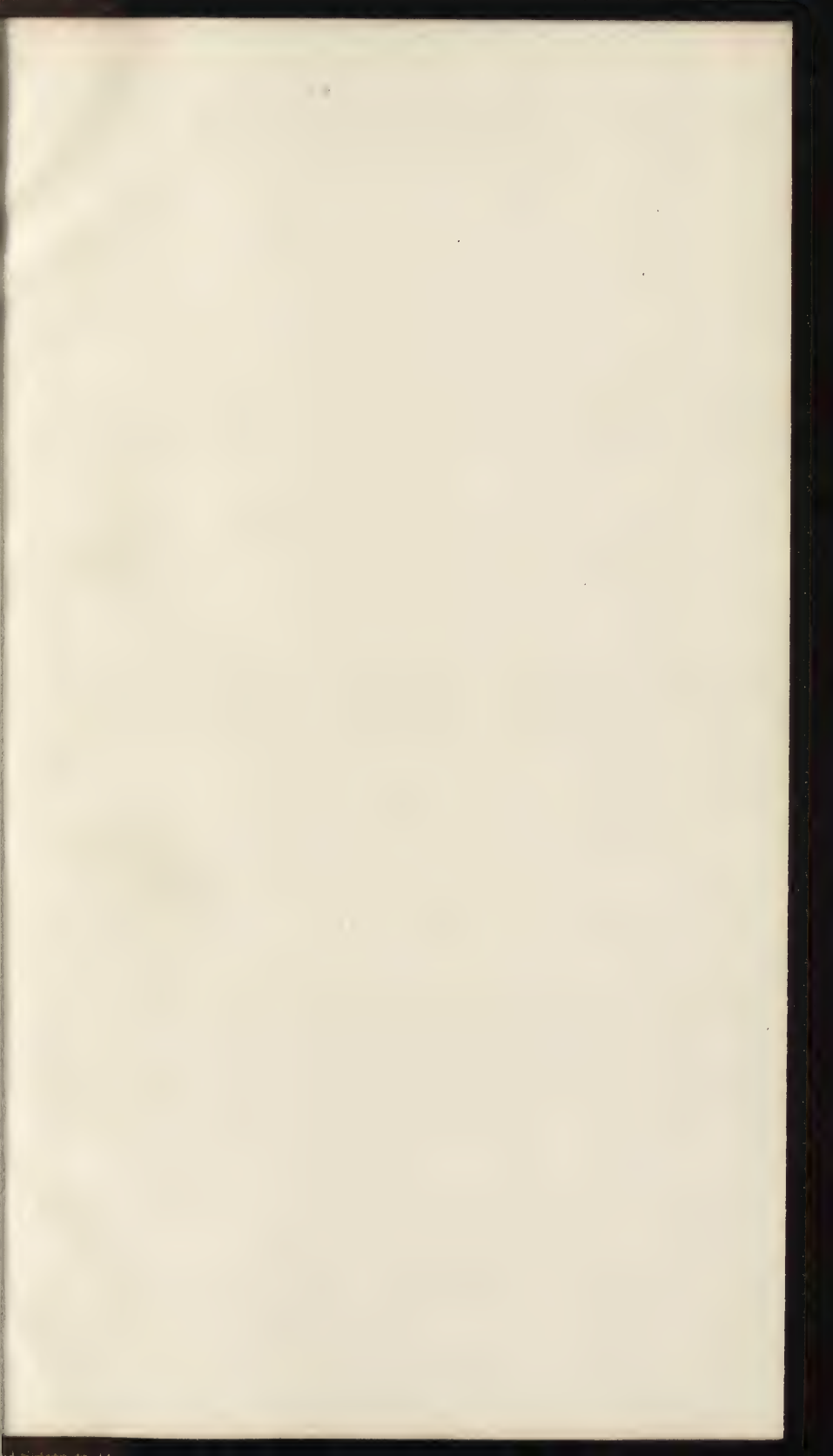


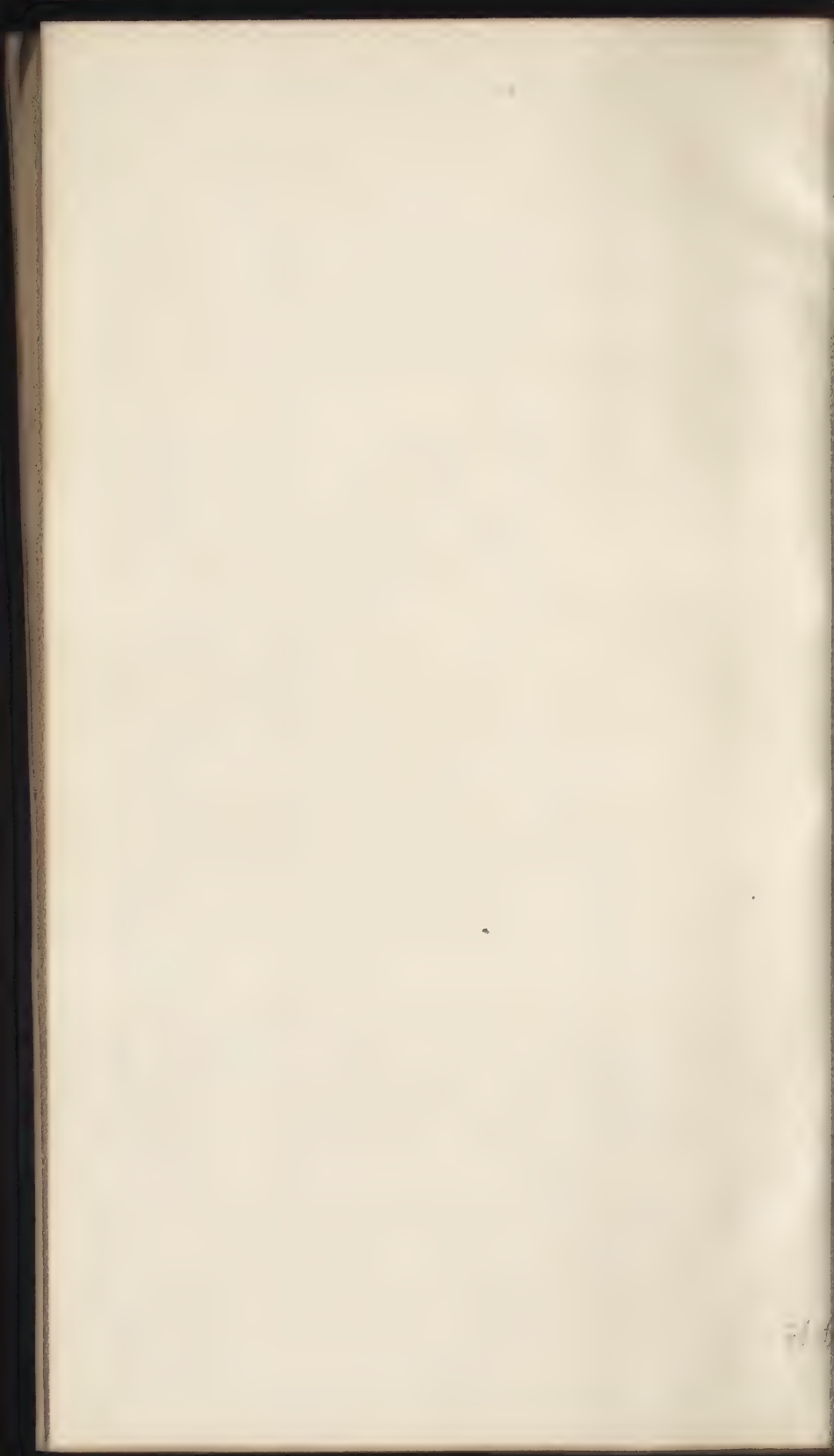


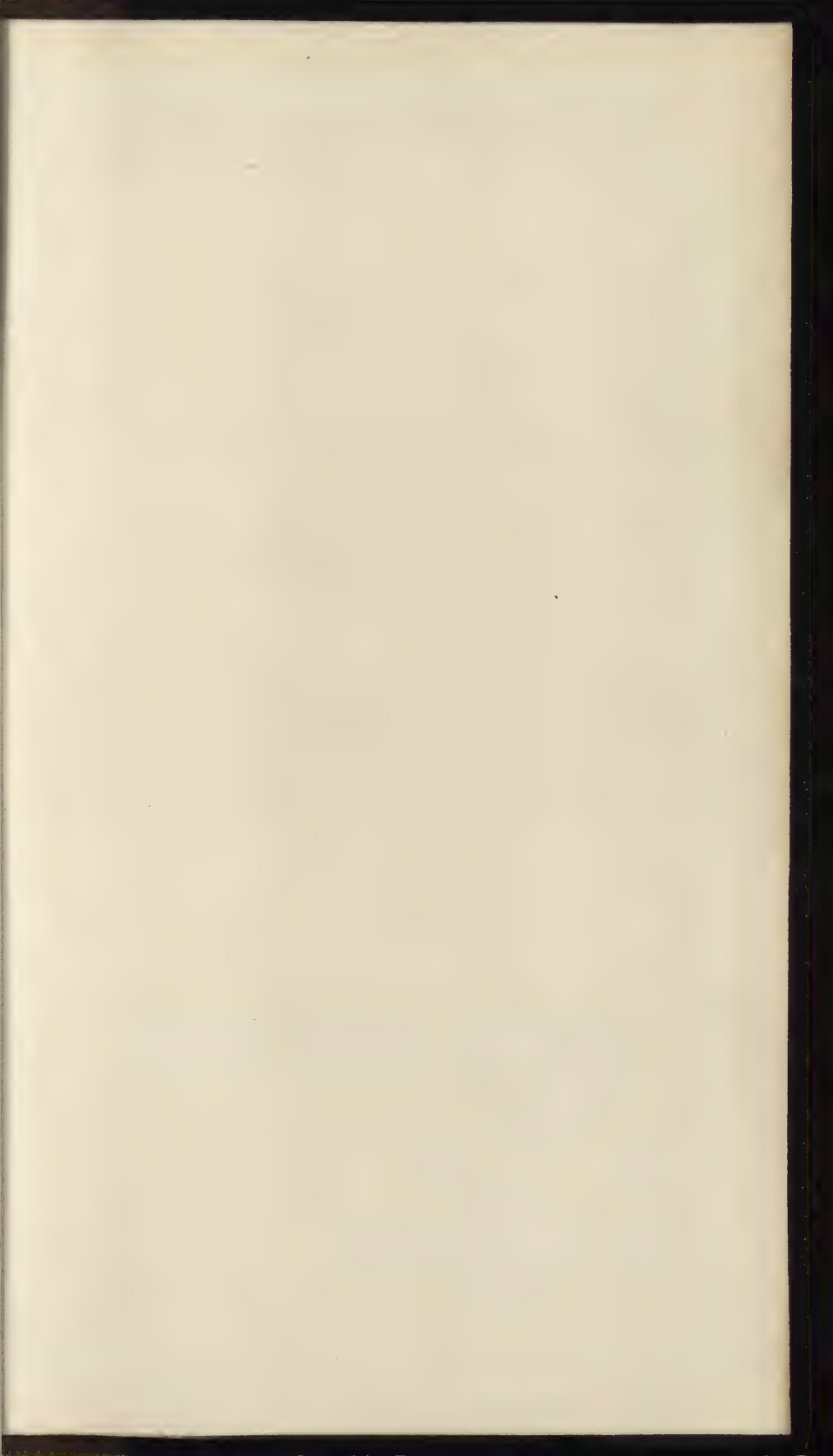


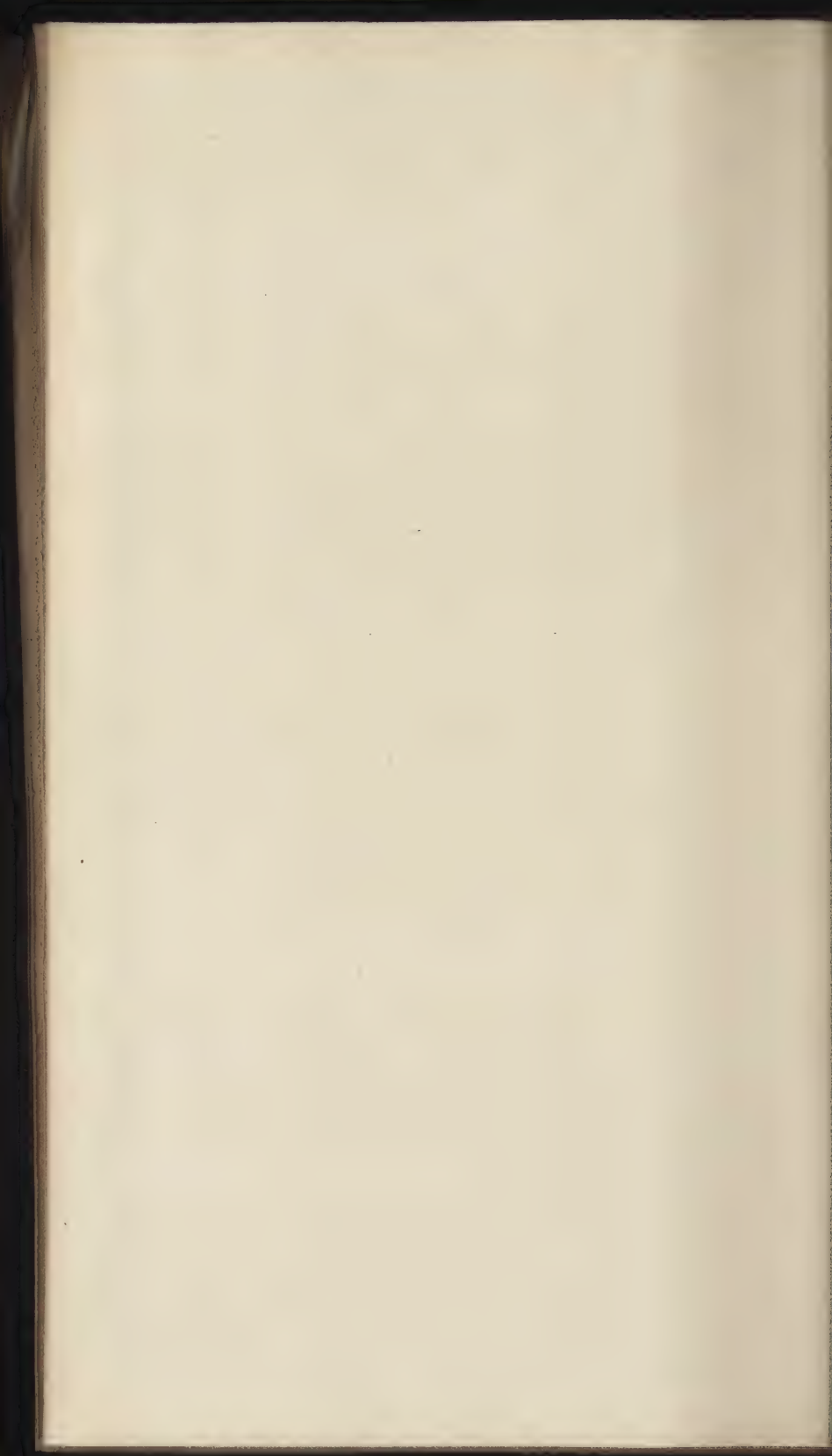


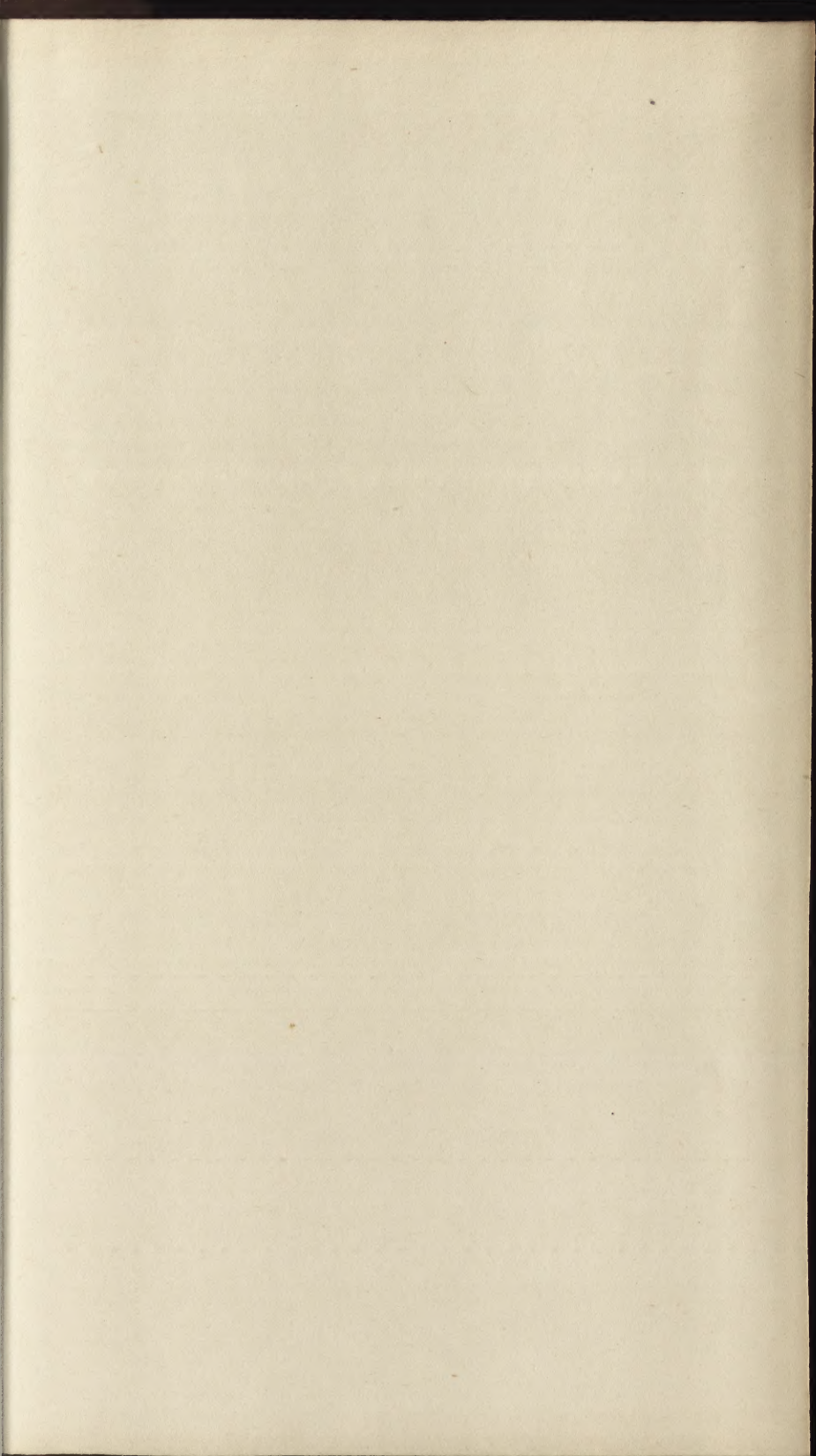












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